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## LITERATURE.

*Four Lectures on some Epochs of Early Church History, delivered in Ely Cathedral.* By Charles Merivale, D.D., Dean of Ely. (Longmans.)

THIS little work, as its author tells us, "makes no pretence to special research or originality of view." It is, however, none the less valuable on that account. That which makes one book superior to another is not the extent of the author's knowledge so much as his capacity to use knowledge. Of course no historical work can have any value which is not founded on an adequate knowledge of facts; but of twenty men who are equal in mere study of documents perhaps only one can use his knowledge to any purpose. To seize the really significant facts out of the mass, and so to set them forth as to interest and instruct those who cannot investigate for themselves—this is the gift of few; and this gift Dean Merivale possesses. He has made use, as he tells us, of the lectures of Bungener and Pressensé, and he has clearly derived a good deal from them; nevertheless, anyone who will take the trouble to compare Dean Merivale with his predecessors will see that the spirit of his lectures is all his own. He has looked with his own eyes at an important period of Church history, and tells us what he has seen.

The lectures are on the four great Latin Fathers—Ambrose, Augustine, Leo and Gregory; and these lives are so treated as to form, what the title indicates, epochs of Church history. In Ambrose, the great bishop of Milan, we have pictured the struggle between Christianity and Paganism in the days when Milan was practically the Christian, while Rome was the Pagan, capital of the West. We see something of the difficulties of the statesman-bishop when the pagans at Rome still formed a powerful party, and when so much depended on the character of an emperor who might be a child or a madman. There are few more momentous scenes in history than that in which Ambrose encountered the eloquent pagan, Symmachus, arguing for the restoration of the statue of Victory to the Roman senate-house. The dialectical victory of the saint represented the victory of Christianity over the paganism to which Rome had clung for twelve centuries, and under which she had become great. Paganism died slowly, but from the time of Ambrose and Theodosius it had no revival. The interest of Augustine's life belongs less to political history; it repre-

sents in the most vivid manner the streams of influence under which a man of active mind in the latter part of the fourth century almost necessarily fell. The old classic culture, the school of rhetoric, Manicheism, Neo-Platonism, the contest with Arianism and Pelagianism, the miseries of the declining empire, with the barbarians pressing in on all sides—these things made Augustine what he was. In quieter times he might have received a more balanced culture, and produced works of a purer literary form—but he would not have been St. Augustine. He was bishop of Hippo when Rome was taken by the Goths in 410; from this point begins modern society, and the rise of the Papal supremacy on the ruins of the empire. The old paganism was at last crushed, and the Roman bishop was the foremost power in the humiliated city. "Then it was that the Christians came boldly to the front, and Augustine put forth in his *City of God* the manifesto, as we may call it, of the Church against the worship of the City of Man, by which the pagans had been so fatally beguiled." The consequences of this state of things are described in the *Life of Leo*, "the first of the Popes who contemplated a primacy of the Christian world." Then it was, the Dean holds, that "the corruptions of Christian faith struck their foundations deep;" that "the approximation of Christian usage to the manners and customs of Paganism" became close; Paganism and Christianity were so mingled that it is often hard to say of men of that age whether they were Christian or not. Christian life at this period was nourished mainly in monastic institutions. Gregory, a great man in many ways, is the first conspicuous instance of the missionary spirit in high places. Previous bishops of Rome seem to have thought that if the barbarians were to be converted, they must come to Rome; Gregory distinctly recognised the duty of going forth into the world to bring the lost sheep into the fold. In one point I do not think the Dean quite fair to Gregory; "he looked," he says, "more keenly to the promotion of ecclesiastical conformity than to the propagation of the genuine gospel." Certainly he was most eager to bring the Arians into the Catholic Church—a zeal which the Dean, who elsewhere describes Arianism as akin to Paganism, can scarcely blame; but it is not true that he "branded as heresy and spiritual rebellion any deviation even in matters ceremonial from the lines marked out by himself and his predecessors;" on the contrary, he desired the perplexed Augustine to adopt any rites from any quarter which he might think conducive to the honour of God. The time for observing Easter was not altogether an indifferent matter, as inconvenience and discord were produced when neighbouring districts celebrated Easter at different times.

In describing the preparations for the baptism of Clovis (p. 184), the Dean says, "wax-tapers of odorous scent sparkled—in spite of Jerome's protest a century before—in the light of day on every side." It was not Jerome, but his opponent Vigilantius, who protested against tapers in daylight. There is a slight slip at page 143, where Leo

is described as going to meet Attila, "with brodered pall and purple chasuble, and the mitre on his head." The mitre is not mentioned in the authority from which the description is drawn, and was almost certainly not used at the period in question. There is a perplexing misprint (p. 125) of Constantine for Constantius.

S. CHEETHAM.

*The Encyclopaedia Britannica.* Ninth Edition. Vol. IX. Fal-Fyz. (Edinburgh: Adam & Charles Black.)

THIS great Encyclopaedia, in its alphabetical progress through the realm of contemporary knowledge, has reached a ninth volume, which comprises a section almost co-extensive with the letter F. The compilation of such a work is no longer associated with the assumption of universal learning on the part of the several writers; nor even are those who treat of kindred subjects necessarily expected to approach their task from an identical standpoint. The reader has no right to complain of an occasional inconsistency if in every case he receives the guarantee of an authoritative name. Anonymous works may lay claim to omniscience. The general introduction of the practice of signing articles has at any rate brought with it a recognition of the relative value of dogmatic statements.

The most important heading in the present volume is that of "France," which is partitioned out among four writers. Geography, including Statistics, is contributed by H. Gausseron; History, by the Rev. G. W. Kitchen; Language, by Henry Nicol; and Literature, by G. Saintsbury. Of the first of these sub-articles, it may be said that its merits and defects are similar to those of the *Statesman's Year-book*. The method of treatment denies to it the charm of literary style; while the figures are neither sufficiently elaborate nor so illuminated by comparative illustrations as to be indispensable for reference. As we took occasion to remark before in the case of "England," no description of a country can be adequate which consists of a simple enumeration of its most prominent features, whether geographical or statistical. What is required is some sort of picture of the land as seen and felt by its native inhabitants. The problem to be solved is to show how external circumstances have moulded the character of the people, and how the people in their turn have contributed to create their own surroundings. In short, we want to learn the necessary relations between France and the French. If Statistics be severed from History, not only are the figures deprived of all their value for comparison, but the secret of national development is lost. The skeleton cannot be profitably studied apart from the processes of life and the reaction of the environment. Mr. Kitchen's survey of French history needs no commendation; and no more and no less can be said of Mr. Nicol's analysis of the French language. If the one enforces attention by the appropriate rhetoric with which events of popular interest are narrated, the other will be welcomed as a model of scientific reasoning by all to whom

philology is more than a name. It requires not only erudition, but something akin to the power of genius, to disclose as Mr. Nicol has here done the hidden transformations of dialectal growth by which provincial Latin has become the French of Paris. As regards Mr. Saintsbury's contribution, criticism stands abashed before this marvellous display of combined reading and wit, which can take for its field the whole domain of French literature from the *Chanson de Roland* to the *Revue des Deux-Mondes*, and label every writer with an appropriate epigram. J.-B. Rousseau receives notice no less than the great Jean-Jacques, and Balzac the elder and Balzac the younger are each characterised in their place.

Next in length come the articles on "Fisheries," by E. W. H. Holdsworth; "Fortification," by Colonel Nugent and a collaborator; and "Flight," by Prof. J. B. Pettigrew. Of each of these it may be said that it satisfies the severest test that can be applied to a book of reference—with whatever object the general reader may turn up the heading, he may confidently expect to find his particular want anticipated. In all of them the information is exhaustive, and the mode of treatment clear. Of an article belonging in some respects to the same category, that entitled "Fine Arts," it is more difficult to speak as it deserves. Prof. Sidney Colvin here expounds the general doctrines upon which the modern school of aestheticism is founded. Suggestion takes the room of positive fact; and we read not so much to be informed as to be stimulated to a better appreciation of the common ground of culture. Another class of headings may be best characterised by the statement that they represent a department of modern science in the process of making. "Family," by Andrew Lang; "Fasting," by the Rev. J. Sutherland Black; "Fire," by Elie Reclus; and "Funeral Rites," by the Rev. John Rae—all alike derive their interest from their connexion with anthropology. Our ancestors, absorbed in *a priori* theories about the state of nature, found no inconsistency in filling their ears with travellers' stories about the manners and customs of savage tribes. It has been reserved for our generation to base speculation upon fact, and to construct hypotheses which may possibly be verified by the better-instructed savants of a later day. If geology has failed to disclose the bodily form of the "missing link," the rapid progress of ethnological study promises to reconstruct for us the mind of primitive man and his social surroundings. Not a little present interest attaches to two articles by Prof. Thorold Rogers, in both of which he lights up the path of political economy with the torch of history. "Finance" consists mainly of an historical sketch of the expedients which have been adopted in the ancient world and in England to provide for the exigencies of Government, the economical effect of these expedients being left for a subsequent article on Taxation. "Free-trade" is the most readable exposition of the subject with which we are acquainted, and is at the same time marked by a genial tolerance for protectionist heresies. "Famines," by Cornelius Walford, is another title which borrows importance from the events of the

day. Mr. Walford has recently contributed two papers, with many tables, to the *Journal of the Statistical Society*, which exhaust the bibliography of the subject; but, unfortunately, he seems unable to move beneath the load of learning that he has accumulated. He limits himself to a classification of the historical causes of famine, without suggesting any practical rules for the amelioration of this calamity in the future. Famine, no doubt, is due either to natural or artificial causes, or more commonly to a combination of the two; but both these sets of causes are capable of being modified or removed altogether by the exercise of foresight and industry. Quite apart from the theory of a sun-spot cycle (as to which Mr. Walford confesses himself sceptical), the problem of Indian famines is to provide beforehand for their recurrence, and to indicate the possible limits of human intervention. On this subject Mr. Walford speaks with an uncertain sound. He draws attention to "the fact that the Indian empire, as a whole, produces year by year sufficient food for its aggregate population;" while a few lines lower down he quotes authority to show that "the most general cause of famine in India has not been the failure of the usual rains," where we can only conjecture that the decisive word "not" has been introduced by a misprint.

In the domain of science the following are the more noteworthy articles:—"Fermentation," by Prof. Dittmar; "Ferns," conjointly by W. T. T. Dyer and J. G. Baker; "Foraminifera," by Dr. W. B. Carpenter; "Function," by Prof. Cayley; "Fungus," by George Murray. Theology, which in earlier volumes has occupied so prominent a place, is here altogether absent; nor is metaphysics in much better case, considering the opportunity lost in the title "Free Will." Biography is numerously represented, though scarcely one of the lives rises into the first rank. English literature can claim Farquhar, Fielding, Foote, Ford and Fuller; as compared with Fénelon, Ficino, Firdousi, Fouqué, Freiligrath and Froissart, owned by foreign lands. Philosophy has the great name of Fichte; Science, Faraday and Forbes; Art, Flaxman. Of all these it is enough to say that editorial discretion is conspicuous in the selection of contributors, and that the standard of excellence to which we have been accustomed is uniformly maintained. Four articles in this volume are written by Americans, and are therefore copyright in the United States. And, in addition, those on "Fisheries" and "French Literature" have been thought deserving of whatever measure of protection the Canadian statute can confer.

JAS. S. COTTON.

*Robert Burns.* By Principal Shairp, Professor of Poetry in the University of Oxford. ("English Men of Letters.") (Macmillan & Co.)

THE keynote to this estimate of Burns's life, character and works may be found in the biography of the late Dr. Norman Macleod. In a reminiscence of his early intimacy with Dr. Macleod, Principal Shairp says:—"Especially were we at one in our common

devotion to one, to us the chief of poets," at a time when "those who really cared for Wordsworth in Scotland might, I believe, have been counted by units." The Oxford Professor of Poetry is manifestly constant to his youthful Glasgow love. In its excellences and its blemishes, its abundant shade and its scanty light, its ethical and its literary criticism, this "study" is Wordsworthian to the core. Wordsworth admired the genius of Burns, and compassionated his life; but his austerity, above all his resolute *Einseitigkeit*, made him incapable of fully sympathising with the author of "The Jolly Beggars" and the correspondent of Clarinda. After visiting Burns's grave, he could do nothing better than write some didactic lines to the poet's sons warning them against intemperance and flattery, and advising them to give "the better will its lawful sway." Principal Shairp's volume is very much what Wordsworth would have said to Burns if he had had the opportunity of lecturing and admonishing him.

The story of Burns's life "runs," in the words of the late Mr. James Hannay, "glibly off the tongue of the whole British people," and Principal Shairp has not sought or been able to give fresh information on the subject. He makes the most of the Biographies by Currie, Lockhart and Chambers: he quotes freely from the celebrated Essay of Mr. Carlyle; and he has read with care the latest—and let us hope the last—edition of the Works, by Mr. Scott Douglas. It is to be regretted that he had not mastered all the facts that have recently come to light concerning that portion of Burns's life—the darkest—which was spent in Dumfriesshire. He seems to have no knowledge of the recent discovery in the dust-heaps of Somerset House of the Reports sent privately to the Excise Board of Burns's professional work, which were favourable to the last. It would have been well, too, if he had utilised a valuable little book, *Burns in Dumfriesshire*, by Mr. William McDowall, which shows clearly and finally, among other things, that, although Paul Pry and Mrs. Candour were busy with the poet's reputation when he was alive as they have been with his memory for the last eighty years, all friends worth retaining respected him to the last, and that he never showed the habitual tippler's love of stimulants for their own sake. For the rest it can only be repeated that Principal Shairp looks at Burns's life through Wordsworthian spectacles. He heartily approves of such actions as the remarriage with Jean Armour. He is positively, perhaps righteously, indignant that no easy post or easily-worked farm was given to Burns after his second season as an Edinburgh "lion" was over. There is reasonableness as well as courage in the defence given of Edinburgh society for slightly cold-shouldering a man who was more than suspected of ridiculing it in the company of his friends and the pages of his Common-place Book. A careful attention to all the facts connected with the warning given by the Excise Board to Burns to abstain from talking politics also confirms the opinion expressed by Principal Shairp that, considering the political circumstances of the time, it was not wonderful that the



Board should have acted as it did. But a too keen devotion to Wordsworthian ethics has prevented Principal Shairp from meting out to Burns the measure Burns himself meted out to others—a little blindness to faults, along with much kindness to virtues—and has led him into a good deal of useless moralising. Of what avail is it to tell us at this time of day that “a little less worldly pride and a little more Christian wisdom and humility would probably have helped Burns to solve the problem of the inequality of human conditions better than he did”? Principal Shairp, moreover, does not always bear in mind the fact that Burns was a passionate artist as well as a passionate man. Otherwise he would not have gravely suggested, when speaking of the immortal “Willie brewed a peck o’ maut,” with its humoristic exaggerations, that it may “have helped some toppers since Burns’s day a little faster on the road to ruin;” nor would he have had to give dark hints about the “Delilahs” that, in Dumfriesshire, attracted “the wayward husband” of the “frail but faithful Jean.” These Delilahs—Chlorises and Annas and Jessies and Marias—were, by Burns’s own confession, his “artist’s models.” Chloris, the inspirer of the most burning of those later love-verses which were written to order, was a personal friend of Mrs. Burns, and although in the case of her who led to “Yestreen I had a pint of wine” he forgot the husband and sank the artist in the man, the offence was condoned by his wife, or rather seems to have been hardly considered an offence. Finally, while it may be regretted that Burns gave “slices of his constitution” to persons unworthy of such food, it was through them that he gave himself to humanity. Had he not been weak with the weakest as well as strong with the strongest, his writing could not have been, as has been the case with no poet’s before or since, the stay and solace of all classes of men. Mr. Scott Douglas has recorded the opinion of one of Burns’s Dumfriesshire friends, that by the time he died he had “burnt himself out.” To Burns should always be extended the charity that is the meed of those who give themselves up as whole burnt-offerings for their species.

But it is in his estimate of Burns’s poetry that Principal Shairp’s Wordsworthian bias is most painfully apparent. His enthusiasm for Burns’s songs, and for poems of such different types as “The Cotter’s Saturday Night” and “Hallowe’en,” rises into eloquence. But beyond this a more one-sided estimate even of Burns’s poetry has, perhaps, never been given to the public. Principal Shairp not only gives no place to poems like “Holy Willie’s Prayer” and the “Holy Fair,” which are essentially satirical, and to others, like the “Jolly Beggars,” which belong to the region of what a more genial critic like Alexander Smith calls the “moral picturesque,” but he declares emphatically “I cannot but think that those who have loved most what is best in Burns’s poetry must have regretted that these poems were ever written.” He further considers it not only “strange but painful to think” that these were written about the same time as

“The Cotter’s Saturday Night.” Leaving out of consideration the effect produced on Scotch morality and religious life by Burns’s satires—upon which, in spite of Principal Shairp, there must be allowed to be two opinions—is there one reader of Burns in ten who would not almost as soon part with “Tam o’ Shanter” itself as with the Swiftian irony of “Holy Willie’s Prayer”? And what does the production of such widely different poems show but that to Burns was given an exceptional number of the poet’s moods? Even more remarkable than this is the manner in which Principal Shairp buttresses up the unfavourable view which he hardly disguises that he takes of “Bruce’s Address.” Referring to Mr. Carlyle’s opinion that it is the best war-ode ever written by any pen, he says that “a very different estimate of it has been formed by judges sufficiently competent. I remember to have read somewhere of a conversation between Wordsworth and Mrs. Hemans in which they both agreed that the famous ode was not much more than a commonplace piece of schoolboy rhodomontade about liberty.” Apart from the truth of this criticism, there is nothing in the writings either of Wordsworth or Mrs. Hemans—although the one wrote “Sonnet to Liberty” and raved at one time something very like rhodomontade against “every sceptred child of clay,” and the other wrote a prize poem on Sir William Wallace—to show that they were “competent judges” of such a poem, much less sympathisers with the spirit in which Burns must have written it. Wordsworth’s ultimate view of the French Revolution, in particular, made him, perhaps, as incompetent a judge of a poem occasioned by that convulsion as could well be conceived. As for the value of the criticism, it is enough to say that these lines, gathering in force to the end, are schoolboy rhodomontade in the sense in which Moltke’s blows in the Franco-German war, which culminated in the fall of Paris, were military braggadocio.

Principal Shairp writes in a sufficiently simple style, although we stumble occasionally on slipshod expressions like “effective cranny.” Sometimes, too, he is not quite clear in his statement of facts. Thus we are told (p. 142) that “during the first year at Dumfries, Burns for the first time began to dabble in politics,” although in the chapter treating of his life at Ellisland, we are informed (p. 116) that “political ballads, too, came from his pen, siding with this or that party in local elections.” The volume as a whole must be considered readable, even by those who do not hold the author’s sentiments, and see that the task he has performed has been only in a limited sense an agreeable one.

WILLIAM WALLACE.

*The Zulus and the British Frontiers.* By Thomas J. Lucas, Captain of the Late Cape Mounted Rifles. (Chapman & Hall.)

MR. LUCAS, who last year published *Camp Life and Sport in South Africa*, has again ventured into print, in the hope of throwing some additional light upon the many com-

plicated questions inseparable from our position in South Africa. In this he has been assisted by his friend Mr. R. Acton, who has contributed the account of the political transactions in Natal and the Transvaal, and of the disputes preceding the recent declaration of war. Mr. Lucas himself commanded a company in the Cape Mounted Rifles in the campaign of 1851–53. He does not seem to have visited the Cape since then, but he and Mr. Acton between them have studied the multifarious and painful details of South African politics, and have set before the public a readable and, as it seems to us, an accurate account of our dealings with the Boers, and of the events which preceded and led to the Zulu war.

The unanimity with which the various writers of distinct books, reviews, and magazine articles attribute the present state of things to the annexation of the Transvaal is remarkable and convincing. Messrs. Lucas and Acton are among the number. The annexation, however, was itself the last of a series of persistent attacks on a worthy and useful race of men, who, as South African colonists, have all along shown themselves superior to us. The first act in this long drama was the seizure of Natal in 1843, and the consequent exodus of the Dutch: the work before us contains a useful chapter on this subject. For one brief interval the hostility of the Colonial Office to the Boers ceased, and, under the rule of two enlightened statesmen, the independence of the two Republics of the Transvaal and the Orange Free State was proclaimed and guaranteed. This was only a short interlude; the former policy resumed its sway, and our conduct towards the people of the Transvaal is described by a very able and competent writer as “un-generous, unjust, and, worse than either, stupidly impolitic.” In a review in this journal, written before the breaking out of the present war, we expressed our opinion that the annexation was an act of high-handed injustice, and that it would prove to be not only unjust but unwise. The ears of the officials at home were always open to the reports which a knot of active intriguers were continually pouring into them—reports always unfavourable to the Boers, some false, some true, but exaggerated. The Governors of the colony were unable to resist this hostile feeling, and became the agents of an astute and unprincipled party. Thus Mr. Acton describes the correspondence of Sir H. Barkly, Governor of the Cape, and Mr. Southey in 1875 and 1876 as betraying a vehement prejudice, a restless fault-finding and tale-bearing spirit against the Boers’ Government of the Transvaal. The Boers, living far from centres of news or politics, scattered over a wide extent of country and occupied with their farms, knew little or nothing of what was going on, and made no effort to resist the insidious scheming of their enemies. It may well be thought that, being themselves an independent State, the traditions and action of the Colonial Office of another country could be of no importance to them; and it is certainly surprising that this extinction of a republic should have been conducted through the Colonial Office without the intervention

of the Secretary of State for Foreign Affairs.

The common charge against the Boers was that they made slaves of the blacks; but this is emphatically denied by Messrs. Lucas and Acton, as it was by Mr. Aylward. The missionaries in their zeal for the native races were parties to spreading this report, and joined in the attacks on the Boers; they thus helped to bring on a war which must in one campaign cause more misery and a greater loss of life to their *protégés* than a century of even such a system of slavery as is laid to the charge of the Boers.

We drove the Dutch from Natal in 1843, and what is the result of our thirty-six years' rule? Mr. Acton describes that colony as—

"as backward as the least happy of the West Indian islands, estimating its productiveness in due relation to its extent and variety of natural resources. Its revenue is derived in great part from taking customs' toll of the imports and exports on their way to and from the Transvaal, and Orange River State, and other provinces inland. A good portion, too, of the wool, hides, and wild-beasts' skins, with ivory and the like, making nearly three-fourths of the aggregate exports from Natal, must be credited to the upland plains of the interior. The produce of sugar, in 1875, amounted in value to 100,000*l.*, while that of coffee and other tropical growths was scarcely anything. In short, this settlement is a commercial and industrial failure. It has railway works and harbour works going on, but they are designed for communications from the sea to the neighbouring countries beyond the Drakensburg, which must pay Natal a toll upon their needful traffic. There is no real source or stock of substantial wealth in the province itself so long as there is no sufficient labouring class. English working men, agricultural or handicraftsmen, will never be tempted by offers of a free passage to emigrate to a country where they would have to stand side by side with Coolies and Kaffirs."

Are we to hope for anything better from the Transvaal without the advantage of a sea-port? Mr. Lucas well remarks that perhaps the worst of the annexation is yet to be seen. We have to deal with a people who have inherited the qualities by which their ancestors triumphed over the Spaniards, who are animated by the same deep religious feeling, and who have within the last half-century sacrificed ease, wealth, and even life to their love of liberty. Our author adds:—

"The reader may feel as much sympathy as a loyal and patriotic Englishman dares to acknowledge, for these poor, stout, bigoted, liberty-loving, surly Dutchmen, so often hunted up and down over the vast territories of South Africa, so repeatedly promised the quiet enjoyment of their bare independence, so peremptorily turned out of one Free State after another. Englishmen would not like such treatment."

So much has of late been written respecting the Zulus that their history, habits, and military organisation, so little known six months ago, ought to be now familiar to everyone. Mr. Lucas gives a full account of them, and of the solemn farce of Sir Theophilus Shepstone's coronation of Cetewayo (Mr. Lucas always spells the name Ketch-why), with all the ridiculous circumstances attending it. Sir T. Shepstone was entirely trusted by Cetewayo, and we may well imagine the king's surprise when his former friend and would-be patron turned against him in the arbitration on the disputed terri-

tory. In all our history there is no more shameful episode than this, and it is to be deplored that the authorities in South Africa should have seized this opportunity of acting to Cetewayo with as much injustice as they had just before shown to the Boers.

Mr. Lucas concludes his book with a translation of the oath of mutual allegiance lately taken by a great number of the Transvaal Boers, a solemn and pathetic document, which breathes a spirit of sober and steadfast determination, and must awaken the sympathy of all who value independence and liberty.

WILLIAM WICKHAM.

*Rabelais et son Œuvre.* Par Jean Fleury. (Paris: Didier et Cie.)

It cannot be said positively that Rabelais has lacked commentators. Yet those who with Coleridge class him as France's contribution to that wondrous *cénacle* of creative minds of whom hardly any country has produced more than one may perhaps consider that he has in this respect scarcely met with his due. A library of imitations of Rabelais would be large: a library of comments on him would make but a poor show beside the enormous mass of lucubrations which Homer, Shakspeare, and Dante have at one time or another given occasion for. But admiration of Rabelais has not on the whole been vocal. Against Shakspeare and Dante Mrs. Grundy has not loudly lifted up her voice, and Homer, even had he given any occasion to the Philistine to blaspheme, is protected by the obscurity of a learned language. But Rabelais is a sinner so notorious as to have attracted attention in the by no means mealy-mouthed age in which he himself lived, and the burden of his sin is still heavy on his shoulders. It so happens, too, that a class of critics who are not as a rule terrified by any offence of this kind—those, namely, in whom the poetical spirit is disproportionately prominent—are almost as much disgusted by the apparently prosaic and positive tone of his genius as others are by his determined disregard of the proprieties. Hence though very few men of great powers have failed to express an incidental admiration for the author of *Gargantua*, few have cared to treat of his merits or defects at length. In England since the brief notice of Coleridge we have had hardly anything except Mr. Lang's excellent essay in *Fraser* six or seven years ago. In Germany a treatise of some length dealing mainly with the educational views of Rabelais appeared not long afterwards, and gave occasion to M. Albert Réville's admirable article in the *Revue des Deux-Mondes*. Other monographs of a character more or less critical have also been written of late by MM. Noel, Mayrargues, Gebhard, &c., but nothing even approaching the volumes before us in completeness of range has ever been attempted, even in the endless and too-frequently aimless commentaries which have accompanied some editions of Rabelais' works.

M. Fleury's two volumes contain nearly 1,100 pages, and this large space is well filled. After an introductory chapter, which will of itself furnish the cunning in criticism with a

very favourable idea of the author's powers, he deals with the scanty facts and abundant legends of his hero's life, and with the miscellaneous works which with more or less probability have been assigned to him. Then follows a most patient analysis with commentary of the whole of *Gargantua* and *Pantagruel* from beginning to end. This occupies the major part of the two volumes, but leaves room for separate chapters on the principles of Rabelais, on his art, his style and diction, his precursors and followers, and the successive views which criticism in and out of France has taken of his work. The last two chapters necessitate, it need hardly be said, the drawing up in a limited space of a great number of critical judgments. The penultimate chapter, indeed, contains in some hundred pages a *compte rendu* of much of the comic literature of Europe, and displays M. Fleury's powers of appreciation in a very favourable light. In the carrying out of so wide a programme the questions which present themselves to all but the least thoughtful readers naturally come in for full discussion at M. Fleury's hands. Have *Gargantua* and *Pantagruel* any definite meaning and purpose? Are they elaborate satires on contemporary personages and history? Do they form a disguised and irregular, but still discernible, support to the great enterprise of Luther and Calvin? Are they exponents of the same half-materialist but altogether non-Christian philosophy of cultured enjoyment which was afterwards to meet with further exposition at the hands of so many men of genius in France from Montaigne to Diderot? Or, on the other hand, are they mere recreations of an extraordinarily active and fertile brain, having just so much continuity of thought and just so much reference to serious matters and actual facts as may keep their interest together? Lastly, are they a vast satirical *supercherie* intended to beguile readers into fancying a deep meaning in what is nothing but idle ribaldry relieved with occasional strokes of learning and wit?

It is well known that all these questions have at one time or other been answered in the affirmative. From the patient energy of the commentator pure and simple of the type of Esmangart, who compounds keys, and sees a distinct personal reference in every yard of tripe that Gargamelle consumed, down to the high intuition of Coleridge, who will have Panurge to be the understanding and Pantagruel the reason, no freak of ingenious interpretation has been wanting. Among these extravagances M. Fleury picks his way with a great deal of sobriety and judgment. His general solution is, on the whole, as he very frankly admits, not different from that of M. Réville, though it is of course much more fully worked out, and bears signs of having been independently arrived at. He scouts the ridiculous key-system, the logical outcome of which is the well-known edition of the fantastic anonymous *diableries* called "*Songes Drolatiques de Pantagruel*," with an elaborate modern description appended to each, identifying it with such and such a character in Rabelais and in history. But he does not deny that, in drawing



his scenes, Rabelais was constantly introducing satirical allusions to this or that event, belief, or personage of his time. Nor is he less disposed to a wise eclecticism in his other solutions. We think, however, that, following M. Réville, he has given rather too regular a purpose and tendency to *Pantagruel*. We cannot admit the correspondence of the islands visited with certain states or conditions of the soul; and we fear (though ourselves very humble servants of the *dive bouteille*) that the translation of *tring* into "travaillez, espérez, aimez : l'âge d'or n'est pas dans le passé, il est dans l'avenir," is one which Rabelais himself would have greeted in a manner more characteristic than polite.

Our own theory is not exactly identical with any hitherto proposed. We think that, so far as the whole book is concerned, it is a mistake to attribute any general purpose or plan to the author. The progress of the human soul does not commend itself to us any more than the private history of the Court of Navarre, the corruptions of the Court of Rome any more than the methods of manufacturing wine. If Rabelais be read with no preconceived ideas, but with a fair knowledge of the history of the time and of the literary sources of the book, we think that only one conclusion is admissible. The author, a man of extraordinary learning, restless intellect, and a huge faculty of laughter, was driven by the circumstances of the time to write, and by his own temperament to write as he did. The romances of chivalry in part, and his beloved Lucian for the rest, gave him his form. So strong indeed does the influence of Lucian seem to us in this case that we doubt whether anyone who is not well acquainted with the Pantagruelist of Samosata can at all grasp the Lucianist of Chinon. The form being thus given, the filling-up was purely fortuitous. The inexhaustible imagination of Rabelais led him to discuss almost all subjects, and his strong and sane intellect determined the value of what he said. But that a treatise on education, an exposure of ecclesiastical corruption, a project for the reform of criminal jurisprudence, or a design to exalt the dignity of labour under the shape of the herb Pantagruelion, ever entered his head we believe no more than we believe Thaumast's explanation of the grimaces of Panurge.

Nor need it be thought that the refusal to recognise a predetermined plan in this greatest of extravaganzas necessarily leads to a diminished apprehension of the value and pregnancy of the author's thought in detached points. We are persuaded that its effect is directly contrary. For instance, all or almost all the schemes of the voyage require the "Royaume d'Entelechie" to be treated as a mere Laputa. Now, we do not think that any person who reads this delightful episode impartially can endorse such a supposition. When Rabelais wants to destroy and overthrow, it is not thus that he produces his effect. The claws of the furred law-cats themselves could not rip and rend more than his portraiture of the court of Grippeminaud or the Ringing Island. But with the gracious vision of "La Quinte" it is quite different. One might almost say that the whole thing was an allurement instead of a dehortative

from metaphysics. Nothing is more delightful than the picture of the queen as with a *beau bouquet de roses franches* she touches and restores the ecstasied Pantagruel, or substitutes for her own rather abstract meal of categories and second intentions a hospitality better suited to her mundane visitors. We should like to linger over these chapters, which have been much misinterpreted, though it might have been remembered in England at least that no less a man than Peacock thought well enough of the chess episode to transfer it to *Melincoirt*. Properly studied we are sure that they will convince anyone of the danger of making all the places of halt on the voyage symbolical of something to be avoided. As for the irreligious and unliterary hypothesis of the spuriousness of the fifth book, we decline here to discuss it.

Rabelais, then, should be regarded as, in Bacon's words, a "full" man, with immense reading, endless fancy, and much sound sense, who wrote to relieve his plethora of thought and information, and in writing allowed himself the completest licence of imagination and language. We believe that in this *abandon*, joined to his extraordinary fecundity of out-of-the-way association, lies the secret of his unlucky coarseness, much more than in the deliberate purpose of using it skunk-fashion as a protection which, with scant regard for his character, some of his admirers have attributed to him. That he was not unaware of its preservative effect is possible, but that he used it deliberately either to this end or as a sugarplum to get the public to swallow his reforming satire we do not believe for a moment. It is quite true that there is something very peculiar in this unlucky feature. It is not the snigger of Voltaire nor the diseased itch of Swift, nor the almost innocent naturalism of Diderot, nor the mere brutality of certain mediæval writers. Least of all is it the half-poetical sensuality of Marguerite and Despériers. There is little that is poetical about Rabelais. He has never felt what Regnier calls

"Le regret pensif et confus  
D'avoir été et n'être plus."

And there is as little glamour about his vice as about his virtue. It is simply the excursion of a fertile mind, gifted with a strong sense of the ludicrous and no sense of shame, into a region where ludicrous ideas are to be had for the picking up by those whom shame does not trouble, at the expense of those whom it does. The perfectly untranslatable word *saugrenu* expresses Rabelais exactly, and that word alone.

We do not go, therefore, with M. Fleury quite to the end. But on our hypothesis—that Rabelais in his devious course was constantly attracted to this or that contemporary event, personage, and opinion—it is clear that there is much to be done in unravelling these allusions even by those who are not driven by some general theory into imagining allusion where none exists. In this direction M. Fleury is a valuable guide and well worth following, always excepting the points we have mentioned. His chapter on the language of his author is instructive, though a little marred by the peculiar *lues commentatoria* which the discussion of irre-

gular verbs is known to occasion. On general French literature his judgment is, as we have already stated, excellent. In his English allusions, which are pretty numerous, he is not quite so happy, and we should imagine that his knowledge in this respect was chiefly second-hand. But universal knowledge is not to be expected; and the general excellence of M. Fleury's book is far more than sufficient to carry off a few slips about the "childlike gaiety" of Spenser, the date of Motteux's translation, and so forth. We can recommend it very heartily. Those who know its subject will find much new information in its pages. Those who are deterred from making acquaintance with the original by invincible fears—quite groundless by the way—of its difficulty, dulness, or uncleanness, will here find as good a substitute as possible. But many, we hope, will be induced by it to go to the book itself, which they will be thoroughly prepared to understand and enjoy. Should they be tempted to extend their excursion into the vast region of early French literature, of which M. Fleury gives them some glimpses, they will thank him all the more for the introduction. And we venture to think that they will agree with us in refusing to see in the Priestess Bacbuc and her shrine, when they reach them, more than a humorous and less poetical repetition of the burden of Ecclesiastes—with this difference, that the cheerful nature and inexhaustible fancy of the more modern preacher led him to a lively instead of a gloomy conclusion. None but a very dull man will take half an hour to find out whether he is a Pantagruelist or not. If he be not, let him instantly drop the book and never take it up again. If he be, he will enjoy more and more, from page to page, the splendid and boundless humour of his author, and will come back to him again and again for rest and refreshment, for encouragement and instruction, and above all for relief from the anti-Pantagruelist Philistinism of this workaday world.

GEORGE SAINTSBURY.

#### NEW NOVELS.

- Crossford*. By Thomas Warden. In Two Volumes. (Bentley.)  
*The Book with Seven Seals*. By Carl Adalbert. Translated by Miss Whyte. In Two Volumes. (Remington.)  
*Stanley's Wife*. By Major Smith. In Two Volumes. (Remington.)  
*Some of Life's Lessons*. By Mary Jefferies. In One Volume. (Remington.)  
*Orange Lily*. By the Author of "Queenie." In Two Volumes. (Hurst & Blackett.)  
*Over the Border*. By Mrs. Lysaght. "Bluebell Series." (Marcus Ward.)

THERE is much to admire in *Crossford*. It is written, for one thing, in clear and vigorous English; for another, it contains some pleasant notes on the open-air aspects of a certain part of the English coast; then there is something of humour in it; there is at least one pretty touch of sentiment; the sketches of sport that abound in it are kindly and clear; the sketches of character beside them are well felt and neatly done. Its great defect is its slightness of texture,

which, indeed, is so pronounced as to make the impression produced by the book as a whole but poor in quality and but transient in kind. Story the novel has none; you make the acquaintance in it of several persons of both sexes, and in course of time, after a good deal of fishing and shooting, with a little unnecessary horror—thrown in by the author, it would seem, with a view to prove that a novel without horror is not, he believes, or is given to believe, a novel at all—the several persons get paired off eligibly and well, and are all invited out to Canada, where another of the author's personages has founded a settlement, for no other apparent reason than that he may have an opportunity of calling it "Crossford," the name of the novel and the name of the home village where the scene of the novel is laid. That Mr. Warden must, and will, do better next time is very evident. Of anyone who could write such a bit of quiet humour as that passage in *Crossford* about old Spargo (i., 37-43); or find Miss Meldon's final word (ii., 121) to the love-passages between herself and Harland; or see clearly enough to paint them such pleasant oddities as Allan Mead, and Major Lomax, and Miss Lamble, and Philippa, and Evelyn; or imagine the scene between Heathfield and the maniac (ii., 241-245), one has a right to expect not a little that is good. All these things, their slightness notwithstanding, are just and right in no small degree; and if Mr. Warden will only content himself next time with fewer figures and a more compact and orderly style of composition—the word is used in its pictorial sense—he cannot fail to produce something which shall be better than *Crossford*: something, that is to say, which shall partake in somewhat of the nature of a work of art, and not be merely a set of pages with artistic hints and motives peeping through them here and there.

In *The Book with Seven Seals* the story is told of how the heart of a youthful German countess with a turn for rhapsodical soliloquy and a habit of platonic was gradually opened to love and all that sort of thing, and of what came of the several processes by which this effect was achieved. The novel, which, in its English guise at least, is wordy without being fluent, is not at all unreadable, though it is by no means the sort of work that one would like to be shut up with in a dungeon, or, indeed, in a lonely place of any sort. It has a kind of plot in it; the intention of psychology that is manifest throughout is not altogether unpraiseworthy, though it appears to have impelled the author to talk such sentimental twaddle as not even with a German countess for a mouthpiece can sound possible; and as a sketch of German life and thought and manners it is of some little interest. Its chief attraction lies in its characters, which are so fearfully and wonderfully made that in the end you know not whether to admire the vengeful Jesuit (there is actually a vengeful Jesuit!) more than the princess who seems to have profited by the earlier novels of George Sand; or whether the wily Italian be not better than them both; or if, after all, the youthful countess herself be not the fearfulest and wonderfulest of all. It is

not every novel that leaves behind it this feeling of perplexity; and if to produce it be a merit, then is *The Book with Seven Seals* a meritorious work indeed.

Of *Stanley's Wife*, which is written with much of that resolute sportiveness peculiar to the amateur, there is but little to be noted. Major Smith has made his hero a captain injudicious but otherwise virtuous, and his heroine one of the poor creatures called garrison hacks; he has elected, in telling his story, to be something of an agreeable rattle, and something of a desperate conspirator; and the result of his effort is a book (*Stanley's Wife* is in book form, is, indeed, in two volumes, and is, therefore, it is assumed, to be accounted a kind of book) that is certainly not agreeable and is scarce likely, you would guess, to be found useful. The fun of it is commonly of a sort that seems to exercise a certain charm upon the military mind: the struggles of the Abstract Ensign with the type of woman who is wont to seek solace for her wounded feelings in actions for breach of promise of marriage appearing to stimulate considerably the military imagination: but to a non-professional person, it has usually a smack of coarseness, the savour of a vulgarity robust and a little sordid, that is not pleasant. As for its tragedy, it includes a mad bull and a night in the mud of a lonely ditch, and is not particularly austere. That Major Smith has it in him to do not ill is proved by the presence in his work of his clever sketch of Barney Templeton, and by the conception—which is, unhappily, a good deal better than the execution—of his eccentric Marquis.

The heroine of *Some of Life's Lessons* was "not strictly beautiful," it is true, "but her features were pleasing, and bore upon them the impress of a refined and cultivated mind;" while the hero "had a large fund of humour, and a thoroughly well cultivated mind" also, and "when he chose to exert his powers of pleasing seldom failed in producing a favourable impression." Which of life's lessons it is that is learned by this well-assorted couple is not altogether obvious, the only one of them that is taught by the book being the very plain and superfluous one, that it is better altogether to refrain from writing novels when your talent leads you elsewhere.

In *Orange Lily* the authoress of *Queenie* has produced a kind of naturalistic pastoral novel that, if you put a little firmness and goodwill into your task, may be read with some pleasure. You need firmness, inasmuch as there is scarce any story in the book, and that which has to serve as its equivalent is often insufficient to supply the necessary interest; and you need goodwill, inasmuch as it is evident that, with the best intentions in the world, the authoress is not always able to maintain at a fitting artistic level the conventionality she has chosen to patronise. The scene of the novel is laid in the north of Ireland, among determined Orangemen and farmers; and what there is in it of romantic is attached to the love-passages of Tom Coulter, who is of low degree, and of Lily Keag, who is a yeoman's daughter, as children first of all, then as boy and maid, and finally as man and woman. Their tale

is a homely and a simple tale enough, and apparently it is rather as an opportunity for the exercise of a certain primitive habit of psychology and for the reproduction of homespun character and manners that the authoress has adopted it than with any idea of producing a work of fiction or a work of art. Be this as it may, she has only partially succeeded in awakening and maintaining her interest. Her characters lack the roundness and fullness of actuality; her manners are but meagrely rendered; there is a sense of spareness, of flimsiness even, about the whole business that no amount of the horrible Ulster dialect were sufficient to remove. The best things in her book appear to be found in connexion with the twin-sisters of the Castle; but the witch's letter (ii., 99-100) and will (101-102) are excellent, and so, too, is the way in which Ozilla's love for big John Gilhorn is conveyed to the reader's mind. Indeed, there is so much of merit in *Orange Lily* that it is as a partial success throughout that it must be considered, and never as altogether a failure. There is too much of "wee" in it, I should add, and there are more provincialisms in the text ("sonsy," "douce," "throughother") than there should have been.

*Over the Border*, a tale of love and murder, is not particularly strong, but it is pretty in itself, and it is on the whole nicely written. There is a flippant hero in it, and there is a noble hero, accused of a crime he never committed, and bearing for ten long years the suspicion and the shame without a murmur, as a noble hero should; there is a pretty girl to reward him for his nobility; there is a jolly Irish doctor to play the part of explaining angel and set things straight; there are sprained ankles, broken embankments, offers of marriage, and brain-fevers, to help on the excitement; and, by a pleasant if somewhat ancient device, the love-story of the heroine and the hero is made to compensate for the sorrow suffered long before by his mother and her father, who had a love-story on their own account, and a love-story with an unhappy ending. Here and there Mrs. Lysaght gives way rather freely to the use of French; and there seems to be no reason why, if she will cry out "Ay de mi!" she should omit the accent on the pronoun, and so make gibberish of it. These blemishes and some others apart, *Over the Border* is a commendable little work.

W. E. HENLEY.

#### CURRENT LITERATURE.

*An Annotated List of Books printed on Vellum to be found in the University and College Libraries at Cambridge.* By S. Sanders. (Cambridge: University Press.) Books printed on vellum or parchment do not, properly speaking, constitute a special bibliographical division; nevertheless, the limited number of copies printed, their consequent rarity and their great beauty, often enhanced by the addition of illuminated miniatures and borders, render them objects of special value and interest. Hence such volumes are usually now ranked in libraries next to the manuscripts. In 1828 the National Library at Paris contained 2,227 (not 1,467) volumes or tracts, which in 1877 had increased to 2,528, a number probably not surpassed by that contained in all the public and private libraries of England together. Though



Cambridge is not rich in vellum-printed books—the University Library being inferior in this respect, not only to the sister university, but also to several private collections, and the total number in the university and college libraries together hardly exceeding 150—this careful monograph will certainly be most welcome to all who are interested in bibliography, and especially to those—a happily increasing number—who have taken to the study of mediæval service-books. The liturgical books here noticed form nearly half of the entire collection. They include among other treasures a unique copy of the *Saintes Missal* (19) of 1491, two copies of the rare *York Missal* of 1516 (36, 96), and a copy of the hitherto undescribed *Sarum Missal* (113) printed at Paris in 1511 for De Worde and Faques. No. 22 is, we believe, the only copy of the *Brixen Missal* of 1493 in an English public library, but there is a copy at Ashburnham Place and another in the library of Mr. Weale. The *Liège Missal* (45) of 1523 is not a unique copy of this edition; both the *British Museum* (3,356 c) and the *Seminary of Mechlin* possess copies, but with the Canon only on vellum. Of the edition of 1513 (31) the *Seminary of Liège* has a copy, as also the *Royal Library at Brussels*, the latter being one of the fine collection of early printed books lately found in a walled-up room in the church of S. Leonard at Leau. The *Utrecht Missal* (32) of 1514 is a very scarce volume, but there is a fine copy in the choice library of the Rev. J. Fuller Russell. The *Tournai Missal* (52) of 1540 was certainly printed at Antwerp, and with the same type as the edition of 1527; it is the least rare of the four editions of this Use. Five editions of the *Augsburg Missal* anterior to that of 1555 (57) are known; a copy of that of 1510 is in the *British Museum*. We might add largely to the number of copies of most of the liturgical books here mentioned, this branch of bibliography having been until recently the most neglected, and in all probability a long time will elapse before we get a complete list of the innumerable service-books issued by the press in the fifteenth and sixteenth centuries. Meantime, catalogues like the present do good service in making known the treasures contained in libraries to which access is not easy. An appendix contains a useful list of works in manuscript and print referring to or illustrative of the bibliography and palæography of Cambridge libraries.

*Schools for Girls and Colleges for Women.* By Charles Eyre Pascoe. (Hardwicke and Bogue.) Mr. Pascoe is already favourably known as the compiler of a useful *Handbook to the Principal Schools of England*, which, though manifesting a little caprice and want of clear purpose as to the choice and rejection of particular schools, is an accurate and useful manual, within its own range. The present work is much more than a mere directory. It is a *catalogue raisonné* of such colleges, public schools, university examinations, and other educational agencies, as are now accessible to girls and women; and it offers in the form of extracts from Reports, and references to public speeches and writings, explanations of the origin and purpose of the best modern movements in this direction. It is not very easy to understand the plan of the book: why, e.g., the only reference to the elementary part of education should consist of particulars about the Kindergarten; why the Oxford and Cambridge Local Examinations should be described and discussed in the third chapter and then again in the ninth; why there should be two lists of Endowed Schools for Girls on pages 46 and 222, and why they should not correspond; nor why, in Chapter IX., if examination papers are selected and reprinted, there should be nothing to indicate what particular examining authority has set each paper. The book would have been more complete if it had indicated some of the points of contact between secondary education and the system of primary instruction as regulated and subsidised by the Education Department. For

example, an experiment is now being tried at the Chichester Training College, with a view to prepare ladies of a superior social position and general education for the work of elementary teachers; the Home and Colonial School Society also provides special instruction for a class of student-teachers, who are not working for Government certificates, but who, though receiving similar technical training, are seeking to qualify themselves for teacherships in private families and in secondary schools. Throughout the book, too, the author shows an inability to discriminate the different grades of schools, either on the principle recommended by the Schools' Inquiry Commission or on any other intelligible system. In a subsequent issue of the work also it is to be hoped that pains will be taken to bring the information down to the latest date, and to include in such a list as that on page 47 schools like Maynard's School at Exeter and Lady Holle's School at Hackney, which are already in full and vigorous action, and some of which are of yet higher rank than those enumerated. But after making full allowance for these drawbacks, the fact remains that Mr. Pascoe has produced a valuable book. His information has been obtained from authentic sources, and has been put together with sympathy and some intelligence. The scope of his work includes, not only the chief educational resources now available for women, but also some of the most important openings to professional life and suitable employment. He has evidently had in view the wants of those parents—chiefly of the upper middle-class—who desire to find for their daughters the best modern means of instruction, and the best stimulus to honourable effort after the school-life is ended. And to such parents this book may be safely commended as trustworthy in what it asserts, and, on the whole, judicious in what it suggests.

THE *Folk-Lore Record* is a nicely-printed and interesting miscellany. Mrs. Latham contributes a collection of West Sussex popular beliefs, with a capital index. To make a stray cat forget its old home you must shut it up in a cold oven. If this will not do, it is obvious that a hot oven will serve the purpose. Mrs. Latham gives some examples of animal-ghosts, a rare but well-attested form of spectre which we recommend to the notice of Dr. Maudsley. Mr. Ralston writes some notes on folk-tales. We must observe that because a tale current in Scotland is found in Sanskrit, it does not follow that the Sanskrit is the original form. It was a *Märchen* before it got into Sanskrit literature, and its Sanskrit or Egyptian form is only the oldest recorded shape. Mr. Pfouder's Japanese *Märchen* are capital; here we have the Japanese form of "Whuppety Stoury," and of the Mermaid wedded to a mortal—in fact of *Mélusine*. Mr. Tylor sends a story and some superstitions of the *Hidatsa* Indians. "You may frighten children, after night-fall, by shouting 'ghost,' but will not scare the aged." This is so, even in England. Mr. Thoms writes on "Chaucer's Night Spell," and on "Divinations by the Blade-bone," and Mr. Coote, very pleasantly, on Italian *Märchen*. The society, we are glad to see, is to publish some notes of Mr. Napier's on Ballads. Mr. Napier's *Scotch Folk-lore* was a model of what such a book should be. Other useful books are promised. Let the society teach people that "Folk-lore" is not a mere heap of oddities and curiosities, but a mass of evidence bearing on the history and evolution of faith, of custom, law, and literature, and it will not labour in vain. By the way, the ballad printed by Mrs. Latham has some very good touches—a realism, a ghostliness rare indeed in English as distinct from *Scotch Volkslieder*. It breaks down, however, as *Clerk Saunders* and the *Bonny Hind* do not break down. The conventionalism of the English poor overcomes the spirit of the poet.

"The wind doth blow to-day, my love,

And a few small drops of rain!

I never had but one true love—

In cold grave she was lain."

How that brings the picture before one—a picture as common as death—the grey day, the damp yews, the new-made grave!

"The twelvemonth and a day being up,

The dead began to speak:

"Oh! who sits weeping on my grave,

And will not let me sleep?"

Then the lyric gift is lost; the thing turns to twaddle and moralising:—

"The stalk is withered dry, my love,

So will our hearts decay;

So make yourself content, my love,

Till God calls you away."

*Revue de Droit International et de Législation Comparée.* The last number of this Review, which is a treble number and completes the tenth volume, contains several articles of considerable interest. The first is by Prof. Henri Brocher de la Fléchère, of the University of Geneva. It is a fragment of a work in preparation on the Revolutions of Right, and is entitled "How War has given Birth to Right." M. Louis Gessner, Counsellor of Legation of the German Empire, has contributed the next article, on the Reform of International Maritime Law, the purport of which is to advocate the completion of the work of the Congress of Paris of 1856 on the lines of the Armed Neutrality of 1780. He considers Mr. John Westlake's proposal as to an International Tribunal of Prize to adjudicate on maritime captures to be certainly practicable. M. Ernest Nys is the author of the third article, on "International Law and the Papacy," in which he treats of the international relations of States with the Papacy with much learning and considerable fullness of historical detail; and his conclusion is that the policy of States in maintaining diplomatic relations with the Papacy is a wise policy, in the interest equally of the Vatican itself and of the Governments of the different States, and that diplomacy is a necessary channel for keeping the Holy See informed from time to time as to the duties which it owes to the Governments, and which it cannot neglect without danger to itself and to Catholicism. The next article is a summary of the various decisions of the English courts on subjects of Public and Private International Law, which has been furnished by Mr. John Westlake, Q.C., in continuation of a previous communication in vol. viii. Prof. Goos, of the University of Copenhagen, is the contributor of the fifth article, on the Scandinavian movement in favour of a community of law, in which he reviews the proceedings of the three conferences of Scandinavian jurists held respectively at Copenhagen in 1872, at Stockholm in 1875, and at Christiania in 1878. The sixth article, on the abrogation of Article V. of the Treaty of Prague, is from the pen of Prof. Holtzendorff, of Munich, who considers the original insertion of such an article in the treaty to have been a grave mistake, which might have furnished Austria with an excuse to declare war against Germany if she had been unfriendly. The seventh article, on "England and the Capitulations in the Island of Cyprus," is from the pen of Prof. Esperson, of Pavia, who has treated of the Capitulations more fully in his work *Diritto Diplomatico e Jurisdizione Internazionale Marittima* (Milano, 1874). The Professor is of opinion that the Capitulations are still in vigour, and that England ought to establish a legal order of things in the island which will render the Capitulations unnecessary, and thereupon she may justly ask the Christian Powers to renounce the exercise of the consular jurisdiction. Prof. Bulmerincq, of Dorpat, follows with a third and concluding article of his series on the "Right of Maritime Prize," in which he reviews the regulations of the Russian Empire, the Kingdom of Greece, the Ottoman Empire, and the United States of America. The Professor's series of articles on this subject are a valuable contribution to the history of Maritime Prize Law. Various notices follow: to wit, on the Sixth Conference of the Association for the Reform and Codification of the Law of Nations, held at Frankfurt-on-the-

Main in August 1878; on the Assembly of Dutch Jurists at the Hague, in the same month; on the Meeting of Swiss Jurists at Geneva, in the same month; on the Conference respecting the Devastations of the *Phylloxera*, held at Berne in September 1878; and on the Necessity of an International Concert to prevent the Spread of Contagious Epidemics, discussed in the *Journal of Geneva* February 11, 1879. A review of new publications on various subjects of International Law completes the volume.

*The Teacher: Hints on School Management.* By J. R. Blakiston, M.A., one of Her Majesty's Inspectors of Schools. (Macmillan.) A book with such a title, by a writer possessing Mr. Blakiston's special experience, might have been expected to be a good and comprehensive manual of primary instruction, and a useful guide to many teachers whose work was not purely elementary. Such an expectation will in this case be disappointed. The book, though short and very meagre in its design, undoubtedly contains some sensible counsels about reading, writing, needlework, and infant-school management, such as would be of use to the humblest teachers who have not received any instruction in method from a training college. But it will do nothing to improve the aims of such teachers or to give them an insight into the principles of their art. It does not even cover the whole of the very limited area of elementary school-work; for it affords scarcely any guidance as to the organisation and discipline of a school; the mode of economising teaching power; the training of pupil-teachers; the manner of planning or testing home exercises; the right treatment of the higher or "specific" subjects; nor, indeed, on any of the problems which to a thoughtful school-master or schoolmistress, anxious to produce a thoroughly efficient school, will appear most important. Even on such rudimentary subjects as arithmetic and English grammar, the only remarks of any value are extracted bodily from the well-known book of Mr. Fearon, one of the writer's colleagues. It need not be said that to the teacher of any higher school the book will be of no service whatever. The author sees nothing but the requirements of the Education Code, and interprets those requirements in the narrowest way. It is much to be regretted that a book appearing under such authority should present to the world so low and poor an ideal of the work of the elementary school teacher, and should encourage so little hope that official influence will do anything to elevate that ideal, or give a better tone and more generous purpose to the national education of the future.

*Manual of Method for Pupil-Teachers and Assistant-Masters.* By Abraham Park. (Blackie.) This is another attempt, very well intended and not ill performed, to offer to the younger teachers in elementary schools some help in the discharge of their duties. It is rather fuller of useful practical suggestion than Mr. Blakiston's; but it shares the fundamental fault of that book, inasmuch as the horizon of the writer is entirely limited to the public elementary school, its annual inspections, its codes, and official regulations. It is largely made up of quotations from the Reports of Her Majesty's Inspectors, and its sole aim seems to be to enable pupil-teachers to acquit themselves well at examinations, and to secure the maximum number of "passes" at the inspection, and the maximum grant from the Government. Those teachers who regard these as the supreme objects of attainment in a school may find some serviceable "tips" in this book. But to any who want to understand those principles of teaching which underlie all true professional success the poverty of thought displayed by Mr. Park will be disagreeably evident; and the fact stated in his Preface that he has been singularly successful, during a long career as a school-master, in enabling pupil-teachers to pass creditable examinations, will suggest somewhat cheerless reflections as to the prospects of elementary education in England.

MR. STOPFORD BROOKE'S account of *Paradise Lost* in his handbook on *Milton*, published in Mr. Green's series of "Classical Works" (Macmillan), is well-informed and enthusiastic, but not intemperately so. It would be easy to point out omissions, and with some commissions one might find fault; but on the whole, the students for whom his booklet is intended are to be congratulated on what is given them. One excellent feature is the full and intelligent abstract of the poem. A thread is provided to lead the young reader through what is apt to seem a confusing labyrinth, a South African "bush." And, indeed, by older readers *Paradise Lost* is often enough not known as a whole. They do not in the least appreciate its structural excellence—how carefully arranged is the relation of book to book, how through them all one purpose runs and rules. This connexion and co-ordering is well exhibited by Mr. Brooke's analysis. As Mr. Brooke's strength lies in his literary judgment, his weakness lies in his want of familiarity with the history of the time in which Milton lived. He rightly understands that it is of the highest importance to trace Milton's change of feeling as the political tide swept past him. But when we come to examine the details of his handbook there is in this respect a woeful falling off. He misses the connexion of the *Comus* with Prynne's *Histriomastix*; and he therefore falls into the mistake of encouraging the unsatisfactory suggestion of Mr. Browne (p. 28) that "there is a second allegory within the first, of Laud and his party as the sorcerer commanding the Church of Rome." When he gets to the *Lycidas*, he tells us that Milton "has thrown away the last shreds of Church and State, and is Presbyterian." The first part of the sentence is unintelligible; the second part remains to be proved. To be a Presbyterian is to have certain opinions about Church government, and there is nothing in the *Lycidas* to show that Milton had formed any such opinions. The striking thing in the celebrated passage about the sheep is that Milton's blame is given, not to the ministerial order of the Church, but to its moral degradation. As for Mr. Brooke's comments on Milton's Prose Works, all that can be said is that he would have written a great deal better about them if he had studied Prof. Stern as well as Prof. Masson. The fact is that, to write a good handbook on Milton, two distinct sets of qualifications are required which are seldom found together in one and the same person. The ideal writer must have a high power of literary criticism and a thorough historical knowledge. Mr. Brooke possesses the former but not the latter.

*Utopia: written in Latine by Syr Thomas More, and translated into English by Raphe Robynson, 1551.* With Literary Introduction by the Rev. T. F. Dibdin. Reprinted from Sir H. Ellis's copy. (Boston: Robert Roberts.) We are very sorry to learn from a modest Preface to this beautiful book that it closes the career of Mr. Roberts as a printer. Ill health has made it impossible for him any longer to give "that constant personal attention which is necessary to the production of good work." This is a sad pity; for the volumes that have been issued at rare intervals from Mr. Roberts's Lincolnshire press are among the most accomplished specimens of bibliography which have been produced in England. He has done his best to rival in the delicacy and colour of his paper, the dignity of his type and the sober magnificence of his ornament the masterpieces of the great Parisian publishers; and few English printers have approached the French so nearly. The present reprint of Dibdin's edition of the *Utopia*, adorned as it is with all the ingenious learning which that antiquary brought to bear upon the subjects of his research, is as luxurious a book as one should wish to possess. It is adorned with a fine engraving of Holbein's head of More, now preserved in the Royal Collection; while the head-pieces and borders, in an infinite variety, are designed from early French

Books of Hours in the possession of Mr. Roberts. The latter began by printing *literatim* from Dibdin, but, discovering that his text was very far from trustworthy, he cancelled the sheets, and began again direct from the first black-letter edition of 1551, one of the rarest publications of our early literature. A page of this edition is given in facsimile upon page 131. The biographical and literary Introduction by Dibdin, although full of curious observation and a store of anecdote, is so poorly put together that it is fair matter of speculation whether a reprint of Raphe Robynson, with a new Introduction from some skilful critic, might not have proved more useful than the present issue; but there can be no question that the work before us is a most elegant and desirable one.

#### NOTES AND NEWS.

MESSRS. SAMPSON LOW AND CO. have in the press an essay by Mr. Standish O'Grady on the Early Bardic Literature of Ireland, being an introduction to the second volume of his *History of Ireland*.

MESSRS. CHATTO AND WINDUS announce as ready for immediate publication *Church Work and Life in English Minsters, and the Student's Monasticon*, in two volumes, with a map and ground-plans, by Mr. Mackenzie Walcott.

MESSRS. C. KEGAN PAUL AND CO. have in preparation *John Keats: a Study*, by Mrs. Owen.

A LIMITED edition of a series of articles on the "Coinages of Western Europe," by Mr. C. F. Keary, of the British Museum, will shortly be published by Messrs. Trübner. The articles are reprinted from the *Numismatic Chronicle*.

PROF. ALFRED GOODWIN, of University College, London, and Fellow of Balliol College, Oxford, has in preparation a school edition of the Seventh and Eighth Books of Xenophon's *Cyropaedia*. It will form a volume of Messrs. Macmillan's "Classical Series," and will be published early next year.

THE June number of the *Journal of Education* will contain the first part of a translation of *Schulmeisterlein Wuz*, perhaps the most characteristic of Jean Paul's minor works, though almost unknown in England, not being mentioned even by Carlyle. The translation is the joint work of Dr. Hamann, of the Taylor Institute, Oxford, and Mr. F. Storr.

A *History of Dale Abbey*, with a full account of the discoveries made in the recent excavations, by J. Charles Cox and W. H. St. John Hope, is to be ready in the autumn. Mr. Cox is well known as the author of *Notes on the Churches of Derbyshire*, which has received high commendation in our own columns and elsewhere. Mr. Hope is a very promising young antiquary who has been most earnest and active in connexion with the Dale Abbey excavations. Mr. Cox and he are to issue shortly *The Chronicles of All Saints', Derby*, with extracts from parish books, &c., beginning 1465.

A MEETING of the council of the Spelling Reform Association was held at Mr. Pagliardini's, 75 Upper Berkeley Street, on Wednesday evening, May 7, Dr. J. H. Gladstone, F.R.S., in the chair. Among those present were Mr. A. J. Ellis, Mr. J. Westlake, Dr. R. G. Latham, Dr. L. Schmitz, Dr. Norman Kerr, Mr. Latimer Clark, Mr. James Spedding, the Rev. Preb. Wood, the Rev. F. G. Fleay, and others. In reporting the progress of the society, it was announced that the Right Hon. R. Lowe, M.P., Prof. Max Müller, Prof. Skeat, Prof. Sayce, Dr. Angus, and Mr. Edwin Chadwick had consented to become vice-presidents. Mr. J. Westlake was elected treasurer, an executive committee was appointed, and it was decided to take steps to obtain an assistant-secretary. It was also resolved to appoint a committee to report on



the various systems of Spelling Reform that have been proposed, and that the society should put themselves in communication with the American Spelling Reform Association. The next meeting will take place on May 26, at 7.30 p.m.

MESSRS. PROVOST AND CO. announce as in preparation a poetical work by Mr. Pakenham Beatty entitled *Three Women of the People*.

MESSRS. C. KEGAN PAUL AND CO. will shortly publish *The Laws relating to Quarantine of Her Majesty's Dominions at Home and Abroad, and of the principal Foreign States, including the Sections of the Public Health Act of 1875 which bear upon Measures of Prevention*. The volume is compiled by Sir Sherston Baker, Bart., whose edition of Halleck's *International Law* we recently reviewed.

MESSRS. GRIFFITH AND FARRAN are about to re-issue some of the once-popular stories by Barbara Hofland. "The Son of a Genius," "The Daughter of a Genius," "Ellen the Teacher," and "The Crusaders," which have all been out of print for several years, are now in the press, and will appear as the monthly volumes of their "Favourite Library."

THE June number of the *Nautical Magazine* will contain an article by Sir Travers Twiss, Q.C., on the alleged discovery of the true remains of Christopher Columbus in the cathedral-church of Santo Domingo. It has been the belief of nearly a century that the mortal remains of the discoverer of the New World were removed by the Spanish authorities in 1795 from Santo Domingo to the Havannah, when Spain ceded the island of Hispaniola to the French Republic. It is now asserted that the remains of the brother or of the son of the great admiral were by mistake transported on that occasion to the Havannah; and that the true remains of the discoverer of the New World are still deposited in the chancel of the cathedral of Santo Domingo. The controversy has assumed an importance which has warranted the Spanish Government in referring the examination of the question to the Royal Academy of History at Madrid, and the Report of the Academy, which has been recently published, is adverse to the alleged discovery. The purport of the historical review instituted by Sir Travers Twiss of the evidence forthcoming on the subject is to show that the alleged discovery, if not a fraud purposely contrived in anticipation of the expected Beatification of Columbus, is a blunder of a very transparent character.

THE *Revue Politique et Littéraire* mentions a recent publication concerning the origin of the Crescent as the Turkish official emblem. It has been supposed that it was adopted by the Turks on the fall of Constantinople from an ancient Byzantine coin bearing a figure of Hecate on the obverse and on the reverse a crescent; and its use has likewise been attributed to a prophecy concerning the siege of Constantinople, in which mention was made of the moon. The latest refutation of these explanations comes from Prof. Sibiern, of the University of Copenhagen, who has shown from investigations among the works of the Turkish, Mongolian, Arab, and Chinese historians between the twelfth and the fifteenth centuries that the Turks used the crescent long before the fall of Constantinople; and that so early as 1209, when they attacked the Great Wall of China, their standard was surmounted by the familiar emblem. Prof. Sibiern suggests that the crescent is a remnant of star-worship, which was practised by the Turks before they became Mussulmans.

A WORK of some historical importance and interest has been privately published at Paris, entitled *Correspondance Diplomatique Chinoise*, by the late J. M. Callery. The contents relate to the negotiations for the Treaty of Whampoa concluded between France and China on October 24, 1844. The work will be of great use to students of Chinese, as the despatches of the famous Ki-

ying, which are well known to be models of style, are given both in Chinese and French. The edition is limited to 100 copies, of which a few are on China paper.

M. CH. DE COSTER has just died at Brussels. Among his best-known works are *Les Légendes flamandes*, *Les Contes brabançons*, *La Légende d'Uylenspiegel*, *Le Voyage de Noces*, and a book of travels in Zealand and the Netherlands.

THE Annual Return lately issued by the authorities of the British Museum shows a continued increase in the average attendance at the Reading Room, the number of visitors now reaching 392 a day. Among the curious additions to the Printed Books Department were:—A unique copy of a ballad on Flodden Field, by John Skelton: this was found lining the wooden cover of an old volume in the garret of a farm-house at Whaddon, Dorsetshire; a dialogue in verse, entitled *The Metynge of Doctor Barons and Doctor Powell at Paradise Gate*, &c., 1540; a copy of the very rare edition of the Latin Bible, published by Hugo a Porta at Lyons in 1538, and known as the Holbein Bible, being illustrated with woodcuts by that artist; *La Cronica de Florambel de Lucea*, a rare Spanish romance of chivalry, printed at Seville in 1540; an edition of *Valentine and Orson* (Lyons, 1539); *Le Siècle doré* of G. Michel (Paris, 1521); a fine Book of Hours, in the binding of Henry III. of France, printed by Verard, 1508; an early Lutheran Service Book, 1529. For the Department of Maps, Plans, &c., Mr. R. H. Major has acquired a photographic reproduction of a hydrographical chart on parchment, of the date of 1385, in the Royal Archives, Florence, comprising the Atlantic as far as Cape Fajador, at that time the limit of geographical discovery southward, to Syria and the Black Sea eastward, the chart being earlier by nearly half-a-century than the effective discovery of the Azores by Diego de Seville and others, under Prince Henry the Navigator; and a series of plans, &c., of the Escorial, engraved and published in 1587 by Perret, of Antwerp.

AMONG the autographs collected by the late Mr. J. H. Anderdon, and sold by Messrs. Sotheby, Wilkinson, and Hodge on Saturday last, the following fetched the highest prices:—Lord Bacon, 7*l.* 10*s.*; Jean Bart, 2*l.* 2*s.*; William Blake, 2*l.* 4*s.*; Lord Bolingbroke, 1*l.* 5*s.* and 1*l.* 15*s.*; Bossuet, 2*l.* 8*s.*; Ed. Burke, 1*l.* 14*s.*; Robert Burns, 5*l.* 7*s.* 6*d.* and 5*l.* 5*s.*; Charles I. to Rupert, 3*l.*; Churchill to Garrick, 3*l.* 12*s.*; Charles Cotton, poem by, 2*l.* 4*s.*; Cowper, 1*l.* 10*s.* and 1*l.*; two documents signed by Cromwell, 4*l.*; Elizabeth, sign-manual, 3*l.* 5*s.*; Flaxman, 1*l.* 5*s.*; Garrick, 5*l.* 5*s.*; Gluck, 1*l.* 5*s.*; Lady Hamilton, 1*l.* 18*s.*; Henry VII., sign-manual, 1*l.* 10*s.*; Hogarth, receipts, 2*l.* 7*s.*, 2*l.*, 2*l.* 6*s.*, and 2*l.* 5*s.*; D. Hume, 1*l.* 14*s.*; A. Kauffman, 1*l.* 1*s.*; Keats, 5*l.*; Duke of Marlborough, 1*l.* 10*s.*; Nelson to Lady Hamilton, 2*l.* 5*s.*; Paul I. of Russia, 2*l.* 2*s.*; W. Penn, 2*l.* 18*s.*; A. Pope, 3*l.* 3*s.*; Ramsay, 1*l.* 11*s.*; Sir J. Reynolds, 4*l.* 6*s.*; Robespierre, 2*l.* 6*s.*; Romney, 2*l.* 3*s.*; Rousseau, 1*l.* 11*s.*; Schiller, 1*l.* 10*s.*; Marshal Turenne, 1*l.* 1*s.*; J. M. W. Turner, 3*l.* 3*s.*; General Wolfe, 4*l.* 10*s.*

As on previous occasions, Dr. Carter Blake's private class on Natural History and Antiquities will meet at the British Museum on May 27 and 29, and June 3 and 5, from 11 to 1.

THE Cesky Klub of Prague has undertaken the publication of a series of political works under the general title of *Politická biblioteka česká*. It will include a new historical work by Yakov Mali on the national and political revival of the Bohemian people. The writer has himself taken an important part in the national movement, and is intimately acquainted with its leaders. He will also be able to avail himself of the best sources of information relating to the various stages of the movement during the greater part of the last half-century.

THE arrangements for the forthcoming Sheffield meeting of the British Association are as follows: The President Elect, Prof. G. J. Allman, will deliver his address on Wednesday, August 10, at 8 p.m.; on August 22, at 8.30 p.m., Mr. W. Crookes will lecture on "Radiant Matter"; on August 25, at the same hour, the Rev. W. H. Dallinger will deliver a discourse on "The Life Histories of the Minute Organic Forms, and their Bearing on the Doctrine of the Origin of Species." On Saturday evening, August 23, Mr. W. E. Ayrton will deliver a lecture to the operative classes on "Electricity as a Motive Power," and there will be *soirées* on August 21 and 23. The concluding General Meeting will be held at 2.30 p.m. on August 27.

PROF. F. VETTER, of Bern, already known by his poems and studies on the battle of Murten, has published a pleasant little book, which deserves to be noticed not only for its interest, but from the fact that the proceeds of its sale are to be given to the help of sufferers from the late fire at Meiringen. It is entitled *Dichterstimmen und Dichtererinnerungen an Meiringen* (Bern: J. Delp). The first part, under the heading "Haslespiegel," gives a contemporary account of the festival of the men of Hasli and Frutigen at Meiringen in the year 1590, written by Beatus Ritter, the Landschreiber of Frutigen. The second part contains Mathias Zwaldt's account of the great fire of 1632. In the third part is printed "ein schön new geistlich Lied, welches zur Zeit der Pestilenz von einer Gottliebenden Person im Land Oberhasse gestellt." The "God-loving person" who wrote "this spiritual song" is supposed to have been the contemporary Pfarrer of Meiringen. The fourth and last part gives an account of Peter Imbaumgarten of Meiringen, the well-known "Pfeffling und Schützling"—ward and protégé—of Goethe. In the spring of 1777 the poet undertook to provide for a boy from Meiringen, to whom the surname of Imbaumgarten was given because he was supposed to have been found in a tree-plantation. The correspondence with Lavater, the Frau von Stein, and others, concerning this "Schützling" is not without interest.

WE have received from Mr. S. C. Hall a pamphlet on the centenary of the great Irish poet which will be celebrated next week (*A Memory of Thomas Moore*. By S. C. Hall. Virtue and Co.). It has already reached a second edition, and would therefore seem to be acceptable in some quarters. It is illustrated by a photograph from Sir Martin Archer Shee's portrait of the poet, and by various woodcuts which we seem to have met with before, such as a fancy portrait of Sloperon, and a still more fanciful portrait of the house where Moore was born, which does not tally at all with the account in the text. The pamphlet itself contains very little that is not to be found in Lord Russell's bulky memoir, and what there is that is new is scarcely worth telling. Nobody can be much the wiser for an inventory of the articles once belonging to Moore, and now in the possession of Mr. Hall, who lingers with loving pride over the "pencil-case, a small harp that occasionally accompanied him to friendly parties, a small Bible, some autograph letters, several manuscripts, and two medals." Without undue frivolity, it may be suggested that it must have been a beautiful sight to see the small harp accompanying the poet to a friendly party, like a little dog. The style of Mr. Hall, who knew Moore as early as 1821, is familiar to us all, and may have its admirers; he is inspired by his subject, in the present instance, to an unusual unction and sweetness.

WE are asked to publish the following:—  
"On behalf of John Keats's only sister, M<sup>rs</sup>. Fanny Keats de Llanos, the sole surviving member of the poet's immediate family, an influentially signed memorial was lately sent to the Treasury with the view of obtaining a Civil List pension. This the First Lord has not seen fit to grant; but an award of 150*l.* has been made from the Queen's Bounty [Fund.

Having regard to the very strong public claims of one whose brother's works are already classical, and to the urgency of the case through heavy family misfortunes, the signatories of the memorial, including most of the eminent poets of the day, have treated the grant as the nucleus of an adequate fund; and a subscription has been set on foot to obtain from the lovers of Keats a proper provision for his sister. The memorialists have already subscribed a considerable sum; and it is believed that the matter need only be brought before a wider circle to ensure the speedy collection of the needful fund. Contributions are therefore earnestly solicited from all who honour the name of Keats. Subscriptions will be received, and promptly acknowledged, by Mr. R. Garnett, Superintendent of the Reading Room, British Museum; by Mr. W. M. Rossetti, 56 Euston Square, N.W.; and by Mr. H. Buxton Forman, 38 Marlborough Hill, St. John's Wood, N.W."

THE June number of the *Nineteenth Century* will contain an article on "The Disease of State Socialism" by Mr. G. J. Holyoake.

*Through the Light Continent: or, The United States in 1877-78*, is the title of a new work by Mr. William Saunders, which will be published next week by Messrs. Cassell, Petter and Galpin.

#### NOTES OF TRAVEL.

AUTHENTIC intelligence has at length been received from Prof. Nordenskjöld in a letter dated September 25, which reached Irkutsk on May 10. The *Vega*, it appears, was frozen in on September 16 off the north-eastern point of the Chukotian peninsula, at a distance of somewhat more than a hundred miles from Behring Strait. It is very satisfactory to learn that at the date of the letter the members of the expedition were all well, and that they had a sufficient supply of provisions and fuel for the winter.

COL. PREJEVALSKY has telegraphed to the Russian Geographical Society, stating that he had been stopped by heavy snowfalls and was only able to leave Zaïssan for Bulum-Tokhoi and Hami on April 1.

It is stated that the French Algerian Missionary party in East Africa have arrived at their destinations on the Victoria Nyanza and Lake Tanganyika. The Abbé Debaize, the leader of the French scientific expedition to the interior of Africa, who has hitherto been unusually fortunate, is said to be in a position of the most serious difficulty, as his porters have deserted him.

UNDER the title of *La Nouvelle Nurse: Histoire d'une Colonie Bénédicte dans l'Australie Occidentale*, by Th. Bérengier, a work of considerable interest has just been issued at Lyon (Office of *Les Missions Catholiques*), illustrated by a map and several engravings. In the introductory matter the author deals with the continent generally, its geography, discovery, colonisation, &c.; and in the first part he gives the history of the Benedictine Colony. The second part is devoted to a detailed account of the manners and customs of the natives of Western Australia; while a third division treats of the zoology, botany, geology, and mineralogy of the country. The volume also contains philological notes and an Australian vocabulary.

INTELLIGENCE has been received from West Australia that Mr. Alex. Forrest's party left Degney Station at the end of January, intending to explore the unknown country in the north-west of the colony. They will probably extend their explorations as far as Port Darwin, the northern terminus of the overland telegraph line.

In view of the assembling of the recent Congress at Paris, a thick quarto volume has just been published (Paris: Lahure), entitled *Rapports sur les Etudes de la Commission Internationale d'Exploration de l'Isthme Américain*, by Lieuts. Lucien N. B. Wyse, and M. P. Sosa, the engineer of the last expedi-

tion. These Reports contain a large amount of geographical information, and are illustrated by two well-executed maps, on which the different projects for canalisation can be readily traced. One of these is a "Carte Générale du Darien Occidental de San Blas à Chepillo," based on surveys by English and United States' officers, as well as the recent labours of the International Commission; while the other is a "Carte de l'Isthme de Panama," based on the work of Garella, Totten, and Wagner, English and French charts, and the latest surveys by Lieut. Wyse and his party.

WE hear that M. José d' Anchieta has started again for Benguela, in Western Africa, where he intends to continue his ornithological studies in the region of Caconda and the Nano.

At the last meeting of the Lyon Geographical Society, M. L. Vossion, who was for some four years in the service of the late King of Burmah, delivered an address on the history, manners, and customs of the Burmese. M. Vossion incidentally made some remarks not very complimentary to British rule in Lower Burmah, but they appear to have been prompted by a general objection to the Anglo-Saxon race.

At the end of last year a small party of the China Island Mission made an interesting journey from Chungking, in Szechuen, to Kingchow, in Kansu. About half the distance has probably not before been traversed by Europeans. The country was very mountainous, and in parts the road was supported on beams and iron bars let into the face of the cliff.

MR. N. McLEOD, of Yokohama, has just published two maps of considerable interest—the one a tourists' and general map and chart of Japan, and the other a map of Corea—both of which are engraved by Japanese artists. The former has been compiled from the best native maps, and from data which Mr. McLeod has personally obtained in his travels during the past ten years. The map of Corea has been compiled from Chinese and Japanese maps, the coast-line being filled in from English and French Admiralty charts. It may not be out of place to mention that the Japanese are extremely accurate surveyors, and it has been found that the coast-line of their islands as laid down by themselves corresponds to a nicety with the most recent surveys by English naval officers.

THE veteran Swedish naturalist Svend Nilsson has published at Lund *Notes of a Journey from Southern Sweden to Nordland in Norway in the Year 1816*. These notes were taken in the form of a diary during the journey referred to, and are now published for the first time. Herr Nilsson's object was ornithological research, the result of which appeared subsequently in his popular work on the Fauna of Scandinavia. The diary now published, however, shows that he at the same time closely observed the social condition of the districts traversed, herein following the example of the great Linnaeus, whose *Resor* are marked by the same combination of scientific and social observing powers. The changes that have taken place, even in these secluded regions, during the past half-century impart an almost antiquarian interest to Herr Nilsson's work.

#### PORTUGUESE AFRICAN EXPEDITION.

IN view of the expected arrival in Europe of Major Serpa Pinto, the leader of a portion of the Portuguese African Expedition, the Lisbon Geographical Society have opportunely circulated a letter from him to the Minister of the Colonies, which has but lately been received, giving a brief summary of the earlier part of his journey. Major Pinto's letter was written from Lialui (some 3,300 feet above the sea), on the upper waters of the Zambesi, in lat. 15° 12', long. 22° 48'. On leaving Bihé the explorer states that he first came

across the River Quanza, near its junction with the Cuqueima, and further eastward he came to the Cuito, a large affluent of the Cubango. The Cuito is said to rise in about lat. 12° 15', long. 18°, in the same swampy region as the Lungo-6-Unge affluent of the Zambesi and some tributaries of the Quanza. It is worthy of note that this tract of country, known as the Cangala, is some 1,300 feet below the level of the Bihé plateau. After the Cuito Major Pinto met with another important stream, the Cuanavare, which flows into the Cuito from the east. Near the sources of the Cuito the Queimbo takes its rise; this is the first affluent of the Cuando, which rises in lat. 13°, long. 19°. The Cuando is one of the largest rivers in the south-west of Africa, and one of the principal affluents of the Zambesi; it was called the Chobe or Schobe by Dr. Livingstone, but Major Pinto maintains that it is known as the Cuando from its source to its confluence with the Zambesi; it receives five tributaries from the west and three from the east, and drains a most fertile country. To the east of the Cuchibi, one of the eastern affluents of the Cuando, the country is a desert. When he was going down this last-named river, Major Pinto sought for the source of the Ninda, which, after receiving the waters of the Luvanti, is called the Uhengo, and falls into the Zambesi in lat. 15° 11', long. 22° 41'. From the Ninda to the junction of the Cuando the country is covered with lakes, and has few trees; the elevation is about 3,300 feet above the sea-level. From the junction of the Liba to that of the Cuando only two rivers, the Lungo-6-Unge and the Uhengo, fall into the Zambesi from the west, and all others should be removed from our maps. Major Pinto states that the latitudes, as determined by Dr. Livingstone, are correct, but he observed a considerable error in the longitudes as regards the course of the Zambesi.

#### THE HISTORY OF SOULS IN ANCIENT EGYPT.

IN an interesting lecture just delivered before the Association Scientifique de France, Prof. G. Maspero has taken for his subject "The History of Souls in Ancient Egypt." Treating first of funeral portrait-statues and tablets, M. Maspero points out how it was sought to perpetuate the *personnel* of the individual not only by mummifying his body, but by burying with him a "counterfeit presentment" of his person and a record of his life. Nor was this perpetuation the only, or even the principal, object in view. According to Egyptian metaphysics, the man consisted of a body, a soul, a spirit (or intelligence), and a double. This double, which recalls some of Reichenbach's theories of the Od Force, was a coloured and incorporeal copy of the bodily form. Of the child there existed a child-double; of the woman, a woman-double; of the man, a man-double. Its name was *Khou*, or, as M. Maspero now writes it, *Ka*. These four essential parts of the human being—i.e., the body, the soul, the intelligence, and the double—were capable of different degrees of immortality, and might co-exist as one harmonious whole, or dwell separately in wholly different spheres. The soul and intelligence, for instance, might together fulfil a distinct supernatural destiny and emigrate to the world beyond the grave, while the body and the double yet lingered out their appointed time on earth.

According to certain inscriptions, says M. Maspero, the whole tomb is frequently styled the "House of the Double." In tombs (chiefly, if we mistake not, of the Ancient Empire) which have been preserved intact to the present day, there is almost invariably found a long and narrow passage constructed in the thickness of the masonry, entirely walled up, and communicating with the votive chapel above the sepulchral vault by only a small square window some five feet above the pavement. In this passage are found portrait-statues of the deceased, generally of life-size and



coloured, and often in large numbers. The object of their being so stored and multiplied, says M. Maspero, is as follows:—The body, which in life had served to sustain the double, being necessarily disfigured by the process of embalment, no longer faithfully represents the form and features of the dead. It is also liable to injury or destruction. It may be burned, dismembered, dispersed; and once it is destroyed, what is to become of the double? It must fall back upon the statues, which are of durable material and may be turned out in any number. One poor body gives the double but a single chance for existence; whereas twenty statues represent twenty such chances. Hence the astonishing number of statues found in the tombs of the wealthy; the piety of relatives having by this multiplication of images sought to assure the immortality of the double. If M. Maspero had not restricted his illustrations to monuments preserved in the Louvre, he would doubtless have reminded his hearers in this connexion of the twenty duplicate statues discovered by M. Mariette in the celebrated tomb of Ti at Sakkarah, and of the eight statues of King Shafra found in the so-called Temple of the Sphinx. The statues of Ti, it will be remembered, were yet in the *serdab*, or closed passage; but this passage in the Temple of the Sphinx had already been rifled, and the statues of King Shafra were found in a broken pile at the bottom of a well at the east end of the building. With regard to the little window before named, there can be no doubt that it was designed for the introduction of a censer. In the tomb of Ti, the relatives of the deceased are actually represented burning incense at the window of the *serdab*, in a kind of incense-burner described by Mariette-Bey as "une sorte de cassolette, sous la forme qui rappelle le *thymiatérion* des monuments grecs."

AMELIA B. EDWARDS.

#### SELECTED BOOKS.

##### General Literature.

- BAUDOT, A. de. La sculpture française au moyen âge et à la renaissance. Livr. 1 et 2. Paris: Morel. 64 fr.  
CLARK, C. and M. Cowden. The Shakespeare Key. Sampson Low & Co. 21s.  
COHN, G. Die Bundesgesetzgebung der Schweiz unter der neuen Verfassung. Jena: Fischer. 2 M. 40 Pf.  
JOLLY, W. Education: its Principles and Practice, as developed by George Combe. Macmillan. 15s.  
KORTE, G. Die Antiken Sculpturen aus Boeotien. Athens: Wilberg. 4s.  
LOCK, C. G. W. The Home of the Eddas. Sampson Low & Co. 16s.  
RÉVÉREND DU MÉSIL, E. La famille de Molière et ses représentants actuels. Paris: Liseux. 6 fr.  
WALLACE, A. R. Australasia. Stanford. 21s.  
YOUNG, J. The Ceramic Art. Sampson Low & Co. 25s.

##### Theology.

- BREDENKAMP, C. J. Der Prophet Sacharja erklärt. Erlangen: Deichert. 8 M.

##### History, &c.

- ARNETH, A. Ritter v. Maria Theresia's letzte Regierungszeit. 1763-1780. 3. Bd. Wien: Braumüller. 13 M.  
BONNAL, E. Capitulations militaires de la Prusse. Paris: Dentu. 2 M.  
CODEX diplomaticus Anhaltinus. Hrg. v. O. v. Heinemann. 4. Thl.: 1351-1380. Dessau: Barth. 21 M.  
GOULAS, N. Mémoires de, publiés par Charles Constant. T. 1. Paris: Lœnes. 9 fr.  
GRUENHAGEN, C. Regesten zur schlesischen Geschichte. Vom J. 1281 bis 1290. Breslau: Max. 5 M.  
HORWOOD, A. J. Year-Books of the Reign of King Edward I. Vol. V. Rolls Series. Longmans. 10s.  
KLOPP, O. Der Fall d. Hauses Stuart u. die Succession d. Hauses Hannover. 7. u. 8. Bd. Wien: Braumüller. 16 M.  
MAULDE, A. de. Coutumes et règlements de la république d'Avignon au xiii<sup>e</sup> siècle. Paris: Larose.  
MEYER, E. Geschichte d. Königreichs Pontos. Leipzig: Engelmann. 2 M.  
PROTENHAUER, P. Die schlesischen Siegel von 1250 bis 1300 beziehentlich 1327. Breslau: Max. 30 M.  
RENDALL, G. H. The Emperor Julian: Paganism and Christianity. Cambridge: Deighton, Bell & Co. 7s. 6d.

##### Physical Science.

- GALLIE, J. G. Mittheilungen der k. Universitäts-Sternwarte zu Breslau. Breslau: Marschke & Berendt. 9 M. 20 Pf.  
HARR, F. G. Untersuchungen üb. das Aufsteigen u. Sinken der Küsten. Leipzig: Engelmann. 4 M.  
MODERN METEOROLOGY. Six Lectures, by Dr. Mann, &c. Stanford. 4s. 6d.  
PFENL, L. Graf v. Kosmetische Strömungen auf der Erdoberfläche. Berlin: Hempel. 6 M.  
SCHWABERT, H. Lehrbuch der pharmaceutischen Chemie. 1. Lfg. Braunschweig: Schwetschke. 3 M.

#### Philology, &c.

- LAISTNER, L. Goliath. Studentenlieder d. Mittelalters. Aus dem Lat. Stuttgart: Spemann. 3 M.  
OPPERT, J. Le peuple et la langue des Mées. Paris: Maisonneuve.  
SASSER, G. J. P. Prolegomena in Aphraatis sapientis Persae sermones homileticos. Leipzig: Stauffer. 1 M.  
WOELFFLIN, E. Lateinische u. romanische Comparation. Erlangen: Deichert. 2 M.

#### CORRESPONDENCE.

##### THE SONNET ATTRIBUTED TO PETRARCH.

Frankfurt: May 13, 1879.

In the last number of the ACADEMY mention is made of a hitherto unknown sonnet of Petrarch's discovered in the library in Venice. The sonnet is one of Marini's; at least it is given among his sonnets in Costantini's *Scelta di Poesie Italiane*, published in Paris in 1851. And I have met with it in several collections of Italian poetry, where it has always been ascribed to Marini.

ANNIE VON GILSA.

##### PRONOUNS IN HOMER.

Lincoln College, Oxford: May 13, 1879.

In last week's issue of the ACADEMY your reviewer has noticed very favourably my School Edition of *Odyssey* xiii.-xxiv. He expresses a doubt, however, whether I have rightly included the forms *äpues* and *öpues* in the section on the Pronouns (p. 207). Will you permit me to say that *äpues* is found in *Il.* xxi., 432, and, I think, in three other passages; and *öpues* in *Il.* i., 274, 335; xxiii., 469; *Od.* xxi., 231?

In a little book which probably contains too many mistakes I must make the most of the cases where I am right.

W. W. MERRY.

[OUR reviewer is glad to acknowledge that his doubt was unfounded.—Ed.]

##### THE "ATTAVANTE BREVIARY."

16 Southampton Street, Strand, W.C.: May 19, 1879.

Some time ago I made a few notes bearing on the so-called "Attavante Breviary" in the Vatican Library, which I had forgotten until I saw the letter of the Baron A. de Reumont in your columns respecting the Urbino Bible, &c. For the corrections and information given in the letter I am deeply grateful.

Among the documents quoted in the sixth volume of the *Lemonnier Vasari* are the following (p. 329):—

"1491. Die xiii. eiusdem (martii). Item locaverunt presbitero Zanobio Bartholomei de Moschinis, cappellano in ecclesia Sancte Felicitatis de Florentia, ad scribendum pro sacristia eorum ecclesie unum Missale in membranis pro lib. sex. sol. x. quolibet quintero; et debeat illum absolvisse per totum mensem novembris MCCCCLXXXII." etc. (Archivio detto, Deliberazioni dal 1491 al 1498, a carte 3).

The above seems to be the volume now preserved in the Mediceo-Laurentian Library at Florence, beginning thus, in letters of gold on a rich blue ground:—"Incipit ordo missalis secundum consuetud. Romane curie." &c. At the back of the leaf which precedes the "Commune Sctorum" is written in black letters:—"Hunc librum scripsi ego presbiter Zenobius de Moschinis: Anno Domini MCCCCLXXXIII. III. nonas decembris. Laus Deo." I refer to it, first, as an example of the work of the two brothers Gherardo and Monte di Giovanni. It is assigned to them by the Vasari editors, and I think is referred to in the following extract:—

"1492. 17 maggio. A Monte del fu Giovanni e Gherardo suo fratello miniatori si dà a miniare un Messale per l'Opera, che si sta scrivendo da ser Zanobi de Moschini, per fiorini cento larghi, e non più, e per quel minor prezzo che dopo fatta la detta minazione parrà a Don Francesco de Turri libraio e cappellano della detta chiesa di Duomo" (Archiv. 1491-1498, cart. 3 tergo).

Now for the entry to which I wish to call attention more particularly.

"1492. die xiiii decembris. Locaverunt Gherardo et Monti miniatoribus ad miniandum tres Missales, qui scribuntur per ser Martinum Antonium, Fratrem Joannem Antonium de Mediolano Ordinis Sancti Francisci, et per ser Hyeronimum cappellanum Sancti petri Majoris, per florenos 4 auri largos pro quolibet; et sint infrascripte qualitatibus, videlicet: primum principium [title] sit ex pennello, et cum grillanda a parte inferiori forata cum signo Artis [i.e., of the guild of the wool-merchants—a lamb and cross] et reliqua principia cum maiusculis ordinariis ex pinna tantum," etc. (Archiv. detto Stanziamenti dal 1491 al 1493).

From what I remember of the so-called Vatican Breviary—attributed by D'Agincourt to Perugia and by others to Gherardo or to Monte, but usually ascribed to Attavante—I distinctly recognised the ornamentation to be of the style always called in Florence (in the catalogue of the Riccardi Library, for instance) "Scuola Gherardesca," and it was with great hesitation that I accepted the opinion attributing it to Attavante. If, as seems possible, it be one of the three "Missales" named in the above extract the question is set at rest. Its colophon runs thus: "Ego Martinus Antonius presbyter dei gratia faustissime manu propria scripsi. Opus absolutum pridie K'as novembris Anno Salutis M<sup>o</sup> Cccc Lxxxvij<sup>o</sup>." It will be observed that the above extract speaks of it as *already written* in December 1492, and it may have been kept waiting in MS. until others were ready to go with it to the miniaturists' painting-room. In the absence of a more direct reference, every known circumstance seems to point to the identification of the artist here suggested. The brothers Monte and Gherardo seem to have done a large business in these religious books, and I think it very likely that Attavante worked with and for them in the same *atelier*. At any rate I offer the preceding suggestion for what it is worth.

JOHN W. BRADLEY.

##### THE PARENTAGE OF THE COUNTESS GUNDRADA.

6 Howick Place, Westminster, S.W.: May 12, 1879.

An invalid is not master of his time, or Mr. Freeman's letter in your number of February 1 should not have remained so long without an answer. I see that he still refuses to admit that I have "sufficiently proved" that Gundred de Warren was "not the daughter of Queen Matilda by an earlier marriage." The historian of the Norman Conquest is deservedly reputed so high an authority on all questions relating to William the Conqueror and his family, that I should scarcely hope to be able to reverse his deliberate judgment if my proofs were less cogent than they are. But as Mr. Freeman declares himself ready to "take Anselm's word for the degree of kindred" between Gundred's son and King Henry I., there ought to be no difficulty in convincing him that St. Anselm's judicial prohibition of the marriage on the ground of relationship in the fourth and sixth degree between the parties completely settles the vexed question of Gundred's being the daughter of Queen Matilda. My course is clear, for I will prove to demonstration that the method of reckoning kindred used by St. Anselm and contemporary bishops of the Roman obedience was to count the degrees of descent from the common ancestor, so that relationship in the sixth degree would be what we call being fifth cousins; and then I shall confidently appeal to Mr. Freeman's candour whether, on his own terms, I have not proved that Gundred was not Queen Matilda's daughter by any marriage, and that her descent from the reigning families both of Flanders and England must "henceforth" be discarded as an exploded fable.

I will not discuss the legal question whether bishops in Anselm's time "used the reckoning of the Decretals," because the concrete is always

more satisfactory than the abstract in deciding practical questions; and I can show from parallel cases decided in Anselm's lifetime what the law and practice of Christendom was. It is notorious that the Pope's jurisdiction in matrimonial causes was never more stringently enforced than in Anselm's generation, and that no bishop was more zealous in maintaining discipline without fear or favour of persons than Anselm's friend and contemporary, Ivo Bishop of Chartres. His letters abound with denunciations of marriages contracted or intended within the prohibited degrees, and I proceed to show from the case of Robert Count of Mellent to how many degrees the prohibition extended, and from the case of Baldwin VII., Count of Flanders, the precise relationship indicated by the *sixth degree* of kindred. That crafty statesman, Robert Count of Mellent, who was reputed "the wisest man in his time between London and Jerusalem," was foolish enough to insist, after he was fifty years of age, on marrying a young wife in defiance of the laws of the Church. She was the daughter of his third cousin, Adelaide Countess of Vermandois, who married Hugh the Great, a younger son of Henry King of France. The County of Mellent lies within the diocese of Chartres, and so soon as Bishop Ivo heard that the marriage was in contemplation, he addressed a letter to his clergy forbidding them to celebrate it, and specifying the precise relationship which subsisted between the Count and his intended wife. I quote the letter from Migne's edition of Bishop Ivo's letters, printed in vol. clxii. of his *Patrologiæ Cursus Completus*:—

"EPISTOLA XLV.

"Ivo, Dei gratia Carnotensis episcopus, clericis Mellentinis, et omnibus in Pisiacensi archidiaconatu, salutem.

"Perlatum est ad aures nostras quod Mellentinus comes ducere velit in uxorem filiam Hugonis Crispeianensis comitis; quod fieri non sinit concors decretorum et canonum sanctio, dicens: (Conjunctiones consanguineorum fieri prohibemus). Horum autem consanguinitas nec ignota est, nec remota, sicut testantur et probare parati sunt praeclari viri de eadem sati prosapia. Dicunt enim quia Gualterius Albus genuit matrem Gualeranni comitis, qui genuit matrem Roberti comitis. Item supradictus Gualterius genuit Radulphum patrem alterius Radulfi, qui genuit Vermandensem comitissam, ex qua nata est uxor comitis Hugonis, cuius filiam nunc ducere vult Mellentinus comes. Si autem praedicta genealogia ita sibi cohaeret, legitimum non poterit esse conjugium, sed incestum contubernium, nec filios poterunt habere legitimos, sed spurios. Unde vobis ex apostolica et canonica auctoritate praecipimus, ut tam calumniosum conjugium in ecclesiis nostri episcopatus nec ipsi consecratis, nec ab aliquo, quantum in vobis est, consecrari permittatis, nisi primum in praesentia nostri consanguinitas haec septimum gradum excessisse legitime fuerit comprobata. Valete, et has litteras Mellentino comiti transmittite."

This letter was evidently written in the beginning of the year 1096, for in April of that year Hugh Count of Vermandois started for the Crusade, and we know that his last act before he set out on his voyage was to give his daughter Elizabeth in marriage to the Count of Mellent (Ordericus Vitalis, p. 723, and William of Jumieges, ch. viii.). It was not disputed that they were related within the prohibited degrees, but Pope Urban was then in France, and was induced by the Crusader to grant a dispensation. But the Count lived to regret that the laws of the Church had been relaxed in his favour; for although his wife bore him eight children, she deserted him in his old age for Earl William de Warren II. (Gundred's son, by the way), whom she eventually married. Her eldest daughter Elizabeth inherited her mother's frailty as well as her name, for she was one of the numerous mistresses of Henry I. of England before her marriage with Gilbert Earl of Pembroke, by whom she was the mother of Strongbow, the Conqueror of Ireland.

It will be remembered that St. Anselm prohibited the marriage between Gundred's son and King Henry's daughter on the ground that they

were related in the fourth degree on one side and in the sixth degree on the other side. I now proceed to prove from another letter of Bishop Ivo's that the sixth degree of relationship means that the parties were fifth cousins. The letter refers to Baldwin VII., Count of Flanders—the grand-nephew of William the Conqueror's wife—who was divorced by Pope Pascal II. in 1109 (the year of St. Anselm's death) from the daughter of Alan Fergant of Brittany, whose first wife had been the Conqueror's daughter. Their precise relationship was certified to the Archbishop of Rheims by Bishop Ivo, with a pedigree affixed, which not only states the generations, showing that they were fifth cousins, but expressly asserts that these fifth cousins were related in the sixth degree (*Sexto gradu*). For the sake of greater clearness I have added in English some notes to identify the persons named in the pedigree.

"EPISTOLA CCXI.

"Radulpho, Remorum Archiepiscopo, Ivo, humilis Ecclesiae Carnotensis minister, salutem et servitium.

"Consanguinitatem, quae dicitur esse inter filium Flandrensium comitis Redonensis, didici, cum essem in curia papae Urbani. . . . Generatio autem sic est:

Ganfridus Grisagonellus [brother of the Countess of Arles]	Blanca Arelatensis Comitissa [sister of Geoffrey Grisagonell]
Fulco Andegavensis Comes	Constantia Regina [wife of Robert King of France]
Comitissa Vascinensis	Adela Flandrensium Comitissa [wife of Baldwin V.]
Fulcho Rechins [Count of Anjou]	Robertus Friso [Count of Flanders]
Comitissa Redonensis [second wife of Allan Fergant of Brittany]	Robertus filius Frisonis [Count Robert II.]
Filia ejus N. [Hawise or Agnes, divorced wife of Baldwin VII. of Flanders]	<i>Sexto gradu filius hujus</i> Roberti N. [Baldwin VII., who died 1119]"

It is so obvious that if William de Warren II. had been the nephew of King Henry I., St. Anselm would not have judicially prohibited his marriage to the king's daughter on the ground that they were third and fifth cousins, that it is almost unnecessary to discuss the statements of the monks of Lewes. But, with all deference to Mr. Freeman, I cannot think that with our present knowledge of the facts the evidence from this quarter will bear the test of critical examination. It consists of three documents of different date and character. The first, and the only one which is undoubtedly authentic, is the original charter of William I. granting the Manor of Walton, in Norfolk, to Lewes Priory. But by a curious coincidence the words following Gundred's name, which may (or may not) have specified her connexion with the grantor, have been obliterated, and *filiae meae* has been inserted in a modern hand. It may fairly be suspected that the insertion of these words was suggested by the perusal of the second document, which professes to be a recitative charter of the founder, containing a full narrative of the motives and act of foundation, in which the founder placed on record the possessions, privileges, and exemptions of the priory, which he solemnly confirmed at Winchester before King William Rufus in Council, just before his own death. The original of this remarkable charter is not forthcoming, and our only knowledge of it is from a MS. chartulary in the Cottonian Collection, which was compiled by Prior Auncell in 1444. When the original is lost, beyond recovery, the genuineness of a charter can only be determined by internal evidence; and I must contend, with all respect, that this pretended deed of confirmation ought not to have misled those who are familiar with monastic charters, even if St. Anselm's letter had not supplied the proof of its being spurious. It is notorious that the monks thought it no sin to protect themselves against the unjust claims of the king and the heirs of their founder by bolster-

ing up their title to lands in their possession by manufacturing deeds to supply originals lost to them in the course of ages by violence or fraud. These spurious charters are usually detected from anachronisms in the text, for the clumsiness of the forger either brings together witnesses who were not contemporary, or antedates events, and provides against claims and contingencies of a later age. The writer of William de Warren's charter of confirmation was evidently encouraged to supply the loss of the original deed of foundation by a document which embodied the traditions current in his time; but he was too discreet to add any list of witnesses, or to attempt to recite the deed of foundation, which he had never seen. The critical reader will observe the close resemblance which this charter bears to the spurious charters of Croyland in the pseudo-Ingulph in the denunciations of the wrath of God on those who ventured to disturb it, and that it sets out in suspicious detail the independence of the priory and its immunity from interference on the part of the mother-house of Cluni: stipulations which became of increased importance after the separation of England and Normandy. He will also note that this charter was ignored by Henry I., when he confirmed the privileges and liberties of the priory soon after his coronation (*Monasticon*, v., 13), and that it is neither recited nor referred to in any genuine subsequent charter. I can only detect two distinct statements of fact—viz., that Queen Matilda was the mother of his wife Gundred, and that he was created Earl of Surrey by William Rufus. The first of these statements is proved by St. Anselm's letter to be false, and the second is contradicted by the positive statement of Ordericus Vitalis (book iv., ch. vii.) and the incontrovertible evidence of charters. For the historian assures us that the earldom of Surrey was given to William de Warren by the Conqueror before 1080, and William styled himself an earl in 1076, when he witnessed at Winchester in that year the king's charter in favour of Battle Abbey (*Monasticon*, iii., 245). There are so many false notions floating about that it is perhaps not superfluous to remark that William de Warren could not be styled an earl until after he had received his English earldom, because there were no earls in Normandy beyond the pale of the reigning family, and the sovereign himself was only styled an earl until after the conquest of England.

It only remains to notice the third document from Lewes Priory quoted by Mr. Freeman, but it need not detain us long, for, on the face of it, it is nothing but a list of benefactors, which was probably compiled by the transcriber in the fifteenth century.

I now venture to repeat my remark that if Gundred, the daughter of Gherbod the elder of St. Bertin's, was the grand-daughter of Reynold of Burgundy and Judith of Normandy, Gundred's son would be the third cousin of Henry I.'s daughter. But, at all events, I confidently appeal to Mr. Freeman's candour to acknowledge that I have proved that Queen Matilda was not the mother of Gundred de Warren.

EDMOND CHESTER WATERS.

ANCIENT NUMERALS.

3 Winchester Road, South Hampstead, N.W.:  
May 19, 1879.

Allow me, in reference to Mr. Henry Bradley's article on Mr. Ellis's *Anglo-Cymric Score*, to make a slight contribution from personal recollection.

I clearly remember, from boyhood, that in the telling-off at German children's games the following rimered numerals were used in the Frankish and Swabian-speaking districts of Baden:—

- |           |             |
|-----------|-------------|
| 1. Ene    | 8. Falle    |
| 2. Dene   | 9. Bumper } |
| 3. Do     | Nalle }     |
| 4. Kapper | Ene         |
| 5. Nalle  | Dene—       |
| 6. No     | Weg!        |
| 7. Ise    |             |



The first four numerals are easily referred to well-known Aryan roots. It strikes me as curious that "Bumper," which is mentioned as meaning "fifteen" in the Leeds or Yorkshire group of ancient numerals, stands in the German game for "nine."

The twofold use of "Nalle" may be a repetition of "five." But, if I do not much mistake, "Bumper-Nalle" was often used as a single word. In this case, the subsequent repetition of "Ene, Dene," together with the word "Weg!" ("Away!"), which designates the boy who has to begin the game, would make up XII.—that is, the number which in so many religious systems is that of the higher deities. Nine, however, with which the telling-off in the German game perhaps ends, is apparently the elder number of the Teutonic gods, whose circle was in later times composed of twelve personages.

The full numerals of the above rime are always used, irrespectively of the number of children that take part in the game. When there are fewer than twelve, the child who tells off, with pointed finger, repeatedly comes back, at its own discretion, to those who have already been pointed at.

I can only speak for the Frankish and Rhenish-Swabian portion of Baden—not for the Alemannic districts of the Black Forest. I may add that this south-western part of Germany is the one where, under Roman protection, a Gallic element lingered longest.

KARL BLIND.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 26.—1 P.M. Geographical: Anniversary.  
3 P.M. Royal Institution: "On the Intellectual Movement of Germany," by Prof. Hillebrand.  
TUESDAY, May 27.—1 P.M. Horticultural.  
3 P.M. Royal Institution: "Suggestions to Students and Readers of History," by Prof. J. R. Seeley.  
8 P.M. Anthropological Institute: "Notes on Fetishism," by Hodder M. Westropp; "Letters to Prof. Max Müller on the Rabi Dialect of Queensland," by J. Matthew.  
8 P.M. Society of Arts: "Contact of Civilisation and Barbarism in Africa, Past and Present," by E. Hutchinson.  
8 P.M. Civil Engineers: "Dock Gates," by A. F. Blandy.  
WEDNESDAY, May 28.—3 P.M. Society of Arts.  
8 P.M. Geological: "On the Endothiodont Reptilia," by Prof. R. Owen; "Note on *Eucamerotus, Huik*," by J. W. Huik; "Description of the Species of the Ostracodous Genus *Bairdia*, McCoy," by Prof. T. Rupert Jones and J. W. Kirby; "Fossils from the Bowen River Coalfield," by R. Etheridge, jun.; "On a fossil *Squilla* from the London Clay of Highgate," "On *Necrosquilla Wilsoni*," "On the Discovery of a fossil *Squilla* in the cretaceous Deposits of Häkel, in the Lebanon, Syria," and "On the Occurrence of a fossil King-Crab (*Limulus*) in the cretaceous Formation of the Lebanon," by Dr. H. Woodward.  
8 P.M. Literature.  
THURSDAY, May 29.—3 P.M. Royal Institution: "Dissociation," by Prof. Dewar.  
6.30 P.M. Philosophical Club.  
8.30 P.M. Royal.  
8.50 P.M. Antiquaries.  
FRIDAY, May 30.—9 P.M. Royal Institution: "The Colour-sense in Insects," by Grant Allen.  
SATURDAY, May 31.—3 P.M. Royal Institution: "Swift," by Prof. Morley.

#### SCIENCE.

*The Metaphysics of John Stuart Mill.* By W. L. Courtney, M.A., Fellow of New College, Oxford. (C. Kegan Paul & Co.)

THE value of this little volume lies in the degree to which it expresses the objections which can be brought from the standpoint of idealism against the metaphysical conceptions of Stuart Mill. "Originality," the writer himself modestly remarks, "I cannot and do not claim," and the student of Prof. Green's Introduction to the works of Hume will have had already suggested to him the leading ideas in Mr. Courtney's criticism. Even those, however, who are acquainted with Mr. Green's labours will welcome this attempt to apply the main doctrines of "transcendentalism" to one of

the foremost exponents of English empiricism; and the "general reader" will find in Mr. Courtney's work an excellent introduction to the disputed questions of philosophy. The book is clearly written and well arranged; and, professing merely "to deal in somewhat cursory fashion with large metaphysical problems," will probably be found more intelligible than fuller dissertations.

The keynote of Mr. Courtney's argument is, as may be supposed, the belief that thought in some shape or another is presupposed by every phenomenon of our mental life, and that Mill's attempt to resolve the workings of the mind into sense and its impressions is throughout a *husteron proteron*, in which the pretended derivation either unconsciously assumes the point at issue or arrives at results inconsistent with Mill's practical assumptions in some other direction. So it is, for instance, with regard to consciousness. Mill identifies sensation with a consciousness of sensation. To be conscious of a sensation, however, replies Mr. Courtney—

"means that for us we accept it into the mind as one thing, we so regard it as to make it our own, so that we are able to identify it again when it recurs. But a mere sensation cannot of itself (unless, indeed, we accept the doctrines of realism) make itself different from every other so that it can be identified when it recurs."

Nor does it improve the matter to add on association of ideas in explanation of the genesis of knowledge. "Thought has to make sensations real before they can be associated; and, further, they cannot be associated unless being made real they can be identified when they recur." To similar effect does Mr. Courtney go on to examine Mill's account of body and mind, of causation, of necessary truth, and of general ideas. Particularly is the see-saw involved in Mill's genesis of the world and of self, as also of extension and of time, brought out with a clearness which deserves attention. Mill's theory of belief in an external world postulates, at starting, that the human mind is capable of expectation.

"But expectation," Mr. Courtney reminds us, "is just that which Mill's theory of mind cannot explain, and has to accept as a final inexplicability. Consequently the theory of the external world rests on a function of the mind which the corresponding theory finds itself unable to explain."

So again, it is shown, Mill's account of extension, as due to the duration of muscular effort, implicitly presupposes the idea of time. But time is derived from sequent sensations; and so before we get to space, we have to ask how sequent sensations can give rise to the idea of sequence itself. Here, Mr. Courtney thinks, we touch upon the stumbling-block of all sensationalism. "A 'succession' of feelings is only possible to a self-consciousness which remains constant and identical through all successive sensuous modifications"—and such a self-consciousness Mill cannot admit. Mill, then, it follows, is thoroughly inconsistent in the metaphysical foundations of his philosophy. His account of cause as an "unconditional antecedent" implies a view of the relation of mind to nature quite different from that which he emphasises in his psychology; and his explanation of mathematical axioms

raises at once the question, how can the mind (as a permanent possibility of undergoing sensations) give us ideal lines which do not correspond with actual? The fact is that Mill is a sensationalist in his Examination of Hamilton; a realist in his logic: phenomena are subjective presentations in the former work, objective facts in the latter. And thus Mr. Courtney rightly regards Mill's philosophy as simply "transitional." He stands midway between the sensationalism of Hume and the scientific empiricism of later thinkers, and is chiefly valuable as showing how the earlier position merges into the latter.

The reflection which Mr. Courtney's work may suggest to those who are more or less in sympathy with his views will probably take the form of a regret that he did not allow himself to elaborate his criticism so as to supply a fuller examination of Mill's philosophy. Without entering on "special logical doctrines," there remain several points upon which the critic of Mill's metaphysics might have been expected to throw some light. Mill's theory of definition, of the import of the proposition, of the value of syllogistic and inductive inference, are questions upon which a more than incidental observation might have been looked for. Meanwhile it is to be hoped that Mr. Courtney will some time or other extend his labours to these doctrines. When he does so it will be well for him to quote correctly (p. 137) the words of Aristotle—*ἐν τοῖς εἰδεσὶ τοῖς αἰσθητοῖς τὰ νοητὰ εἶναι*. I should not have called attention to this were it not that, besides misquoting, Mr. Courtney regards the passage as an expression of Aristotle's own theory upon the subject of ideas. So the clause is usually interpreted, but not, I think, quite consistently. Is it not rather, as Themistius suggests, a *reductio ad absurdum* of the sensationalist hypothesis?

EDWIN WALLACE.

*Thirteen Satires of Juvenal.* With a Commentary by John E. B. Mayor, M.A., Professor of Latin in the University of Cambridge. Second Edition, enlarged. Vol. II. (Macmillan.)

THIS volume completes (with the important omission of the second, sixth, and ninth satires) the second edition of Prof. Mayor's Juvenal, the first volume of which appeared six years ago. Mr. Mayor's work is beyond the reach of common literary compliment. It is not only a commentary on Juvenal, but a mine of the most valuable and interesting information on the history, social condition, manners, and beliefs of the Roman world during the period of the early empire. This information Mr. Mayor, following a principle which is not so often acted upon as it should be, has drawn from sources of all kinds, Jewish and Christian as well as Roman and Greek.

"In my notes," he says, "I have endeavoured at once to meet the wants of English students (in general little accustomed to consult original authorities and debarred from the best and latest books of reference) and also to supply new materials for the grammarian, lexicographer, and historian. Following the steps of Casaubon and Gataker, Scaliger and Heinsius, I have drawn

materials from writers, accessible to me, of every race and creed. I see only a riddle in the taste which, allowing Libanius, lays Chrysostom under ban; scouring the world for an inscription, while blind to a vast literature ready to hand. Were Philo a pagan, his historical tracts would assuredly rank as priceless evidence respecting the early empire. Even lexicography has suffered from the stigma cast on men who had served many philosophies before they bowed their necks beneath the Cross; for it might then be said, 'Fiunt, non nascuntur Christiani.'

There is one important subject on which it might be wished that Mr. Mayor had given a more explicit statement of his views; I mean the traditions about the life of Juvenal. As this is a question on which it is possible to speak to some profit in a comparatively short compass, it may not be out of place to discuss the most important available evidence, with the view, if not of contributing to a solution of the various difficulties involved, at least of setting them in a clearer light. There are nine known Lives of Juvenal, seven of which are printed by Jahn in his edition of 1851; an eighth was published from a Harleian MS. by Rühl in the *Neue Jahrbücher* for 1854; a ninth I have found myself in a Bodleian MS. of the thirteenth century.\* In point of Latin style the best of these Lives is that printed by Jahn as No. 1, the author of which imitates the style of Suetonius, without following his clearness and accuracy. Borghesi observes rightly of this memoir that it is impossible that Suetonius should have written in so unsatisfactory a way of a distinguished contemporary like Juvenal. The various Lives agree that Juvenal was born at Aquinum, that he practised declamation till middle age (*ad mediam aetatem*), and that he was banished in consequence of an attack made on an actor. At this point commence some very serious discrepancies. For while one account (Lives 1, 2, 4, 7) represents him as banished to Egypt, another (Lives 5 and 6) relegates him to Scotland, or the Scottish border. Again, there are irreconcilable discrepancies in the accounts of the time and circumstances of his exile. According to Memoir (1) he was banished in his eightieth year, and died soon afterwards; according to (2) he returned after the death of Domitian; according to (4) he was banished by Domitian, and remained in exile enlarging and altering his satires, until he died in the reign of Antoninus Pius; according to (5) and (6) he died in exile in Scotland soon after his banishment. Besides this very unsatisfactory evidence we have a *titulus* found at Aquinum containing the following words:—"[Cere]ri sacrum [D. Iu]nius Iuvenalis [trib]. coh. [i] Delmatarum II. quinq. flamen divi Vespasiani vovit dedica[vit]que sua pec." The letters enclosed in brackets are conjecturally supplied by Mommsen. Whether this *titulus*

refers to our Juvenal is a question to be discussed anon. Putting it aside for the moment, we have nothing to guide us but the statements of the Memoirs and the internal evidence offered by the satires themselves. As to the date of Juvenal's birth, Memoirs (2) and (9), the Canonician, assign it to the times of Claudius Nero (Claudius); Memoir (3) to those of Nero Claudius (Nero). The rest are silent on the point. The statement that Juvenal was engaged in the practice (and teaching?) of declamation till middle age harmonises with such internal evidence as the style of the satires themselves may be supposed to afford. Their manner is essentially rhetorical; it is also from first to last a mature, and never a youthful, manner. *Media aetas* is distinguished by Celsus (i., 3) from *iuventus* on the one hand, and *pueritia* and *senectus* on the other: "*inediam facillime sustinent mediae aetates, minus iuvenes, minime pueri et senectute confecti*;" a passage from which it may fairly be inferred that *media aetas* began between the thirtieth and fortieth year. Juvenal, then, probably began to write satire before he was forty: to ascertain the approximate date of his birth we must interrogate the satires themselves.

In the second satire (160) Juvenal speaks of "*modo captas Orcadas et minima contentos nocte Britannos*." The Orkneys were brought under the Roman jurisdiction in the time of Agricola (Tacitus, *Agricola*, 10), and Juvenal's lines must therefore have been written either at the end of Domitian's reign or at the beginning of that of Nerva or of Trajan. Comparing Juvenal's language with that of Tacitus in the *Agricola* (12), "*nox clara et extrema Britanniae parte brevis*," one might be disposed to argue that the *Agricola* and the second satire of Juvenal were written at about the same time. The lines (ii., 29) "*qualis erat nuper tragico pollutus adulter Concubitu*" must surely have been written in Domitian's reign, or very shortly after his death. The seventh satire, beginning "*Et spes et ratio studiorum in Caesare tantum*," is assigned by all modern commentators to the time of Hadrian. Here I speak with great diffidence; but I must confess that I am not convinced that the seventh satire may not have been written in the time of Domitian. Juvenal seems distinctly to speak of Quintilian and Statius as contemporaries; so, it may be answered, does he of Remmius Palaemon, who can hardly have been alive at the time; but the allusion to Palaemon is more general and less explicit than that to Quintilian and Statius. It may be urged that Juvenal would never have spoken favourably of Domitian as a patron of letters. Of this we cannot be so sure. But even if this point be conceded, it must be observed that the theme of the seventh satire is the neglect of literary men by the nobility, not the encouragement of letters by Caesar. The nobles, says Juvenal, care nothing for studies; Caesar is their only remaining hope. Now, it is needless to observe that there was a set of literary men, including Quintilian, Statius, and Martial, who never broke with the emperor; and Juvenal in this satire speaks with some pity of Statius,

and, if I am not mistaken, with almost a sneer of Quintilian. "When does Quintilian get his many estates? Ah—nothing succeeds like good fortune. Felix . . . etsi perfixit, cantat bene. Si fortuna volet, fies de rhetore consul." Juvenal belonged to the circle of the opposition among men of letters; in the seventh satire it seems not unnatural to read his expression of something like contempt for the writers who flattered Domitian. Supposing that the seventh satire belongs to this period, the story, given in all the Lives, that Juvenal was banished for the lines beginning "*Quod non dant proceres dabit histrio*" (vii., 90) will appear not incredible. It is exceedingly likely that Juvenal may have given some offence at Court as one of the opposition party, and have suffered with other literary men in the last years of Domitian's reign. The tradition is that Juvenal had hurt the feelings of an actor and of a poet who had been honoured by some short-lived military appointment. Owing to a misunderstanding of the context in the seventh satire, one of the Memoirs states that the poet was Statius.

The Memoirs state that Juvenal was banished *sub honore militiae*; one tradition sends him to Egypt, and another to the north of Britain ("*contra Scotos qui bellum Romanis moverant*"). The various contradictions in the accounts have been already noticed. The difficulties which they suggest are not diminished by a nearer consideration of the case. The theory that Juvenal held a military appointment is now supposed to derive some support from the *titulus* found at Aquinum, which speaks of a *Juvenalis* in connexion with the "*cohors prima Delmatarum*." "*Prima*," by the by, is conjecturally supplied by Mommsen. But let us see whither the identification of this Juvenalis with the poet will lead us. Mr. Mayor thinks that the mention of a "*cohors Delmatarum*" supports the idea of Juvenal's exile to Britain. From inscriptions we know that the "*cohors iv. Delmatarum*" was in Britain 103 A.D., an unnumbered "*cohors Delmatarum*" in 105, and the "*cohors prima Delmatarum miliaria*" in 124. On this evidence, put together with the *titulus* of Aquinum and the statements of the Memoirs, Mr. Mayor believes that we are justified in claiming for Juvenal the title of *praefectus cohortis*. Now, supposing the appointment was really made, it must have been made either by Trajan or by Hadrian. The Memoirs say, by Trajan: but they also speak of the *Scoti*, who had commenced an offensive war against the Romans. Is there any other evidence that the Scots gave any trouble in the reign of Trajan? Indeed, is the word *Scoti* known at all till much later than Trajan's time? If, again, we take the emperor to be Hadrian, we are landed in the difficulty of supposing that Hadrian would have committed to an aged literary man the important command of a *cohors sociorum* on a dangerous frontier.

Is it possible that Juvenal's biographer or biographers were themselves misled by the *titulus* at Aquinum? They may have rashly identified the *Juvenalis* there mentioned with our Juvenal; and in that case they would be forced to go further and to give the

\* Canon. 37.—"Juvenalis iste Aquinas fuit, id est de aquino oppido temporibus Claudii Neronis imperatoris. Prima aetate siluit. In media fere aetate declamavit. Unde quasi diu tacens ab indignatione coepit dicens 'semper ego auditor tantum,' etc. Fecit quoddam in paridem pantomimum qui apud imperatorem plurimum poterat. Hac de causa venit in suspicionem quasi ipsius imperatoris tempora notasset. Sic quasi sub obtentu militiae pulsus est urbe. Ita tristitia et languore periit." Nearly, but not quite, identical with Jahn, No. 3.



poet a military appointment. The question would then arise, when and where did Juvenal serve in this capacity? One authority, perhaps following the track started by the mention of a *cohors Delmatarum*, answered, "In Britain," and said that Juvenal was exiled by Trajan; another, putting together Juvenal's exile under Domitian with the fifteenth satire, answered, "In Egypt," and assigned the occurrence to the reign of Domitian.

I am inclined to think that Juvenal was exiled by Domitian, and returned after that emperor's death. If he did not return, but went on writing satires in his exile, it is surely strange that there should be no allusion in all his writings to his unhappy circumstances. It seems, on the other hand, very improbable that in his eightieth year he should have cared to run the risk of giving offence by pungent satirical writing, and incredible that at such an age he should have received an appointment in the army.

To return to the question of the date at which the earliest of Juvenal's satires were composed; the seventh, as I have tried to show, may well be assigned to the latter years of Domitian's reign; the second to the same time, or a little later; the eighth, in which there is an allusion to the recent offences of Marius Priscus—"tenuis nuper Marius discinxerit Afros"—cannot have been written long after 100 A.D. Nor can the first easily be placed later than this: it contains a similar allusion to Marius; but much of it may well have been written in the lifetime of Domitian. The complaints at the end of the satire suit no time so well as this. If, then, the earliest satires cannot be dated later than the reign of Domitian, Juvenal, supposing him to have begun writing satire in middle age, must have been born towards the end of the reign of Claudius, who died in 54. Thus his boyhood and early manhood would fall into the times of Nero, Galba, Otho, Vitellius, and Vespasian, of which there are plenty of vivid reminiscences in his writings. Friedländer, arguing from a doubtful translation of a single passage in the thirteenth satire ("stupet haec qui iam post terga reliquit Sexaginta annos, Fonteio consule natus"), contends that Juvenal was born in the consulship of Fonteius, A.D. 67. But this ground alone can hardly be considered sufficient to weigh against the other considerations affecting the question.

A school edition of this important commentary, with a short *apparatus criticus*, is now being brought out by Mr. Mayor. The fourth part (Satires xii.—xvi.) appeared last year, and the third part (Satires x., xi.) has been just published. H. NETTLESHIP.

#### THE INFLECTION OF NOUNS IN THE ARYAN LANGUAGES.

*Die Nominalflexion der indogermanischen Sprachen.* Von Karl Penka. (Wien: Hölder.)

THIS is the first part of a work intended to treat, not of the inflections of nouns only, but also of the verbs of the Aryan languages; but, as it may be some time before the rest of it appears, I venture to write a short notice of the part already in the hands of

the public, though the author not unfrequently refers his readers to the second part for the full discussion of points only touched upon in the first. He seems to belong to a school of philology which is represented to the best advantage, perhaps, by Friedrich Müller in a work which is still in process of publication, and which purports to give the outlines of the science of language; the title, if I remember rightly, is *Grundriss der Sprachwissenschaft*. Roughly speaking, this school may be said to differ from Schleicher and those who follow more or less closely in his path, in that it attaches less importance to phonology and makes more of psychology than the latter have been in the habit of doing.

This volume consists of one long essay without a heading, without a break; but the author's object, and somewhat besides, may be learned from his Preface, where he says:—

"In this book, the first part of which I now hand over to my fellow-workers, I have attempted to project a history of the embryonic development of the Indo-Germanic languages, so far as there are data at one's disposal for the investigation of it, and to describe by the method of analysis and induction the process of fashioning the inflectional form in its several phases, so as thus to provide a firm foundation for all further investigations bearing on the period of the historical development of the several languages alluded to; and that a firm foundation of the kind must be provided by throwing light on the prehistoric period of development, in case the grammar of each particular language of the Indo-Germanic family is to become something more than a mere inventory of a stock of forms, well sifted, no doubt, but unexplained in point of origin, is a view which no one probably nowadays can any longer refuse to admit. In this part, however, only the origin of declension has been dealt with in detail, while the problem of the formation of stems from roots has been discussed only in respect to its chief points. The investigation proper is preceded by an account, at once historical and critical, of what has hitherto been achieved in this field, and it serves, besides, to lead up in a fitting manner to the explanations by which it is followed."

Thus it will be seen that the volume divides itself into an account of the views held by previous writers on nominal flexion and the author's own theories. The first or destructive portion reaches to page 119, and is taken up with reviews on Bopp, Pott, Rumpel, Benfey, Grassmann, Schleicher, Curtius, Lange, Ahrens, Steinthal, Düntzer, Scherer, Delbrück, Ludwig, G. Meyer, Franke, and Hübschman. Most of the author's criticisms are just and well worth reading, but he might have given a few words to M. Bergaigne, for instance, although he is a Frenchman; but he had probably never heard of his paper "Du rôle de la dérivation dans la déclinaison indo-européenne" in the second volume of the *Transactions* of the Paris Philological Society. The remainder of the volume is devoted to the author's own theories, which do not on the whole appear very easy to accept. To begin with the way in which he looks at his work in the paragraph I have attempted to translate from the Preface, even that looks a little hazy: take, for instance, the words "a history of the embryonic development of the Indo-Germanic languages" (*eine Geschichte der embryonalen*

*Entwicklung der indogermanischen Sprachen*): what do they mean? It does not appear that they refer to any development of the several Aryan languages subsequent to the holethnic history of the Aryans: so it remains that it is to be referred to the Aryan parent-speech within the holethnic period itself or else to something Aryan anterior to the same—that is, to the time of the Aryan parent-speech regarded as a distinct language with an existence of its own. If the latter, one can only wonder where the data may be which would enable one to give that something a local habitation and a name. But if the author meant, as I am inclined to think he did, that the embryonic development he mentions should fall within the holethnic period and appear as a part of the history of the Aryan parent-speech, one is forced to ask in what sense the development of the latter can be called embryonic; for all the best established results of the comparative method as applied to the various Aryan languages of historical times go to prove that the Aryan parent-speech was, as far as regards inflection, not a language in embryo, but a full-grown one, at any rate towards the close of the holethnic period, a point beyond which our data cannot be said to carry us. After all that has been written on the early appearance of dialectic divergences, it seems hard to avoid the conclusion that the various Aryan nations of historical times are, linguistically speaking, descended from a single primitive tribe conveniently termed the Aryan holethnos, in contradistinction to its later representatives as marked off by such lines of distinction as are found between Hindoos and Greeks, or between the latter and Teutons or Celts.

Now, the Aryan parent-speech—that is to say, the language of the Aryan holethnos—may be a very proper and fascinating study, and it is undoubtedly highly interesting to measure, so far as that is possible, the degrees of divergence shown by the various Aryan languages from the holethnic parent-speech, and prettily to express that divergence in the familiar language of psychology. But one would always like to know when the one thing is being attempted and when the other; not to mention that the reader would feel somewhat less bewildered if the author showed signs of being conscious, to a certain extent, of the difficulty of the task he undertakes. Let us take a parallel case, where the holethnic language is, however, not a matter of inference but of authentic documents: in other words, instead of the various Aryan languages, take the Romance languages of our own time, and suppose Latin, their common mother, to be for the moment an unknown tongue only to be partially guessed at as the result of comparing the Romance languages with one another. If then you came across a glottologist, who, while discussing certain forms in French and Italian, turned out to be at the same time explaining the origin of certain terminations inferred to have existed in the unknown parent-speech, which in this case would be Latin, or concluding, for instance, that there existed in that language a word *ventus* as well as another word *venter*, and that they were derived from the same root, the little difficulty as to the meaning of

that root having been removed by the timely discovery of a middle term in Aeolus's wind-bags; you would have a fair idea of a good deal that is written on Aryan glottology, and Dr. Penka's book could hardly be said to be quite free from it.

Neither can it be said to be entirely satisfactory in its details, especially when questions of phonology have to be discussed: for instance, he virtually regards the so-called *guna* diphthongs as due to a kind of assimilation, his argument being, that in the greater number by far of those cases in which *a* is sounded before *i* or *u* in roots, a following *a* can be traced doing duty as a stem-forming suffix. This is open to several serious objections: among others, that of having to regard all words where a *guna* is followed by *i* or *u* as irregular, inorganic or late. Neither has Dr. Penka any other explanation to offer for the *av* of the Homeric *ῥαυ-ῖος* as compared with the *ῥαυ-ῖος* of Sophocles; but he may rest assured that the former is neither late nor comparatively late, as its *ῥαυ* is to be traced, in common with such Celtic forms as Welsh *teneu* "thin," to a stem *tnau* and not *tnu*. Moreover, when such a form as *vida* passes into *vida* it is far from easy to see how this can be called assimilation: if it had been *viada* from *vida* the case would be very different, and easily recognised as one of assimilation. But the recent works of such men as M. de Saussure prove that the way in which this question has usually been treated cannot, so far as I can judge, be better described than as an attempt to seize the facts by the tail; *vid*, for instance, being regarded as a strengthened form of *vid* instead of being treated as the older form, as it should be.

One of the best things in the book is the author's reproduction at page 127 of Friedrich Müller's striking comparison between Chinese syntax and that imbedded in our Aryan compounds, such as will be observed in the variety of relations in which the defining and initial element may stand to that which it defines and precedes: as, for instance, in the Sanskrit *rāja-putra*, "a king's son;" *dharma-vid*, "knowing one's duty;" *dēva-datta*, "god-given, *θεο-δότης*;" *mahī-supta*, "sleeping on the earth;" and the like. However, it is not quite clear to me how it could be made to fit into Dr. Penka's theories. For, if the Aryan system of cases is in any sense a continuation of the sort of Chinese syntax alluded to, one is forced to ask how comes it that the Aryan languages do not deal in case-prefixes rather than case-endings? This is a highly interesting question, which I am in no way prepared to answer. Some would, perhaps, suggest that the case-endings are of pronominal origin and need not be supposed subject to the same rules as words of another origin; but this would not avail the author of this book. For, though he considers most of the case-endings to be pronominal, he has laboured hard to prove that the ablative and the instrumental are exceptions to the rule: nay, he has gone so far as to attempt (pp. 157-159) to derive the former from a root, *tas*, meaning to separate, and the latter from a root *a*, meaning to join or unite, as to which I still feel a little uncertain.

Enough has probably been said to show

that the author's conclusions are not always established beyond all reasonable doubt. But before the publication of the rest of the book he will have had time to peruse the latest writings of Fick, Brugman, Osthoff, and De Saussure, and to modify some of his views as set forth in this portion of it, which, it is but right to say, proves, whatever else it may have failed to prove, that he is a man of some originality of thought, and capable of producing better work than the present sample could conscientiously be said to be.

JOHN RHYS.

#### SCIENCE NOTES.

*Electrical Currents developed by the Passage of Fluids through Tubes.*—We noticed some months ago (see ACADEMY, Nov. 30, 1878) the experiments of Dr. Dorn on this subject, which were published in the *Annalen der Physik* (vol. v., p. 20), and which went to show that the explanation of the phenomena given by Edlund on the basis of his unitary theory was untenable. In his recently published inaugural address on the electromotive forces which occur in free water-jets (*Annalen der Physik*, vol. vi., p. 553), Dr. Elster arrives at conclusions which are in the main in agreement with those of Dr. Dorn. He finds (1) that a liquid motion *per se* develops no electrical current corresponding to that which arises by the flow of liquid through a tube; (2) that capillary electrical currents are produced by the friction of the particles of the moved liquid—in the case of non-melting liquids, by their friction on the particles of the solid wall, and in the case of melting liquids, by friction on the particles of a layer of the liquid condensed on the surface of the solid, this layer behaving towards the contiguous liquid as a heterogeneous substance; (3) that the capillary electrical currents discovered by Quincke are identical with the friction-currents which occur in the rubber of an electrical machine, first observed by Zöllner. Numerous experiments in support of these conclusions are described.

DR. BAUKE is continuing his researches on prothallia with great success. In the *Flora*, No. 14, will be found a short paper by him on the prothallium of *Salvinia natans*. He has taken up the phases passed through by the unfertilised prothallia of this plant, which it will be remembered were left untouched by Pringsheim in his work in the *Jahrbuch. f. wiss. Botan.*, Bd. III. The value of these researches for comparative purposes will be much increased by the promised general review of his results.

*The Formation of Organic Ultramarines.*—De Forcrand has already shown that the ultramarines of different metals may be obtained by allowing the chloride of the metal selected to act on the silver ultramarine, and the idea occurred to him that the process might be extended to the chlorides or iodides of different alcohol radicles. The silver compound was heated to 130° for 50 to 60 hours with an excess of ethyl iodide. After the operation had gone on for 10 to 15 hours the tube was opened, the product washed with alcohol, hyposulphite of soda, and water, and placed again in the tube with an excess of iodide. This process was repeated several times until, in fact, the carefully-washed product contained no more silver. The final product has a light grey colour, and is decomposed when heated, ethyl sulphide being evolved. If it be previously strongly heated with sodium chloride no ethyl sulphide is given off, the grey powder turns blue, and the original ultramarine with all its properties is formed. In order to show that the ethyl really entered into the constitution of the ultramarine the products of the action of heat on the body were collected in mercury chloride; the crystalline precipitate had the composition  $(C_2H_5)_2S$ ,  $H_2Cl_2$ , from which it is

evident that the ethyl actually formed a constituent. Similar reactions were observed with the iodides of other alcohol radicles and with some quaternary ammonium iodides (*Comptes Rendus*, lxxxviii., 30).

*Anomaly presented by the Magnetic Observations at Paris.*—M. Flammarion, in examining the records of different magnetic observatories of the globe in connexion with the eleven-year variation of solar spots, has noticed a curious anomaly exhibited by the magnetic declination at Paris. Since 1870-71, the last maximum of solar spots and of diurnal variation of the declination needle, the amplitude of this variation has diminished everywhere. M. Flammarion gives the relative number of sun-spots as well as the diurnal variation of the declination for the years 1870-1878 at the following places—viz., Munich, Prague, Christiania, Milan, Rome, Paris, and (up to 1874) Toulon. The amplitude of the variation at all these places steadily falls from the year of maximum, with the single exception of Paris, at which it appears to have remained stationary. The author is unable to offer any explanation of this anomaly (*Comptes Rendus*, lxxviii., 704).

*Discovery of an Iguanodon near Oxford.*—Prof. Prestwich has described in the current number of the *Geological Magazine* an interesting discovery which has recently been made in the Kimmeridge Clay near Oxford. While digging clay for brickmaking at Cumnor Hurst, three miles to the west of Oxford, the workmen have brought to light a number of bones, apparently those of an Iguanodon, some of which are still in a beautiful state of preservation. The bones seem to be those of a creature smaller than the usual specimens of *Iguanodon Mantelli*, but this difference in size may be due to age, since the Cumnor bones are evidently those of a young animal. The character of the associated molluscan fauna proves that the bed whence the bones were extracted belongs to the Kimmeridge Clay. The discovery is, therefore, of much interest, since it shows that the Iguanodon was not confined to the Lower Cretaceous and Wealden period, but that during the time at which the Kimmeridge Clay was in course of deposition this dinosaur must have been an inhabitant of the neighbouring land.

*Oxidation of Quinine with Potassium Permanganate.*—According to the experiments of S. Hoogewerf and W. A. Van Dorp, during the oxidation of quinine by this method a part of the nitrogen is removed in the form of ammonia, some oxalic acid is formed, as well as a nitrogenous base which separates in transparent crystals and melts at 244°. This new body is tribasic, and has the formula  $C_8H_7NO_3$ . A number of its salts have been prepared. Quinidin, as well as cinchonine, appears to furnish the same product when oxidised, and it appears to be tricarboxyridinic acid  $C_8H_7N(COOH)_3$  (*Ber. chem. Gesell.*, xii., 158).

*Lactucone.*—N. Franchimont reports his having obtained a considerable quantity of lactucarium out of *Lactuca altissima*, from De Vrij, and his having induced Wigman to prepare the lactucone from it, and to compare it with betulin. He obtained it in the form of microscopic needles, insoluble in water, soluble with difficulty in alcohol, easily soluble in petroleum and melting at 296°. Analysis pointed to the formula  $C_{14}H_{24}O$ , which does not accord with those adopted by Senior and Ludwig. An acetyl derivative could not be obtained, and phosphorous pentasulphide by the withdrawal of water left a hydrocarbon of the form  $C_{14}H_{22}$ . Lactucone appears to be homologous with camphor and the zeorine of Paterno (*Ber. chem. Gesell.*, xii. 10).

THE death was recently announced of Dr. J. O. F. Hofer, author of *Histoire de la Chimie, Histoire de la Physique, Histoire de la Botanique, &c.*

In place of Delafosse, A. Delesse has been elected a member of the Academy of Sciences of



Paris. The President of the Academy for the present year is A. Daubrée.

THE Royal Academy of Sciences at Berlin have elected Prof. Kundt of Strassburg, Prof. Wiedemann of Leipzig, Prof. Quincke of Heidelberg, Prof. Töpler of Dresden, and Prof. Sir G. B. Airy of London corresponding members of the physical-mathematical class. Dr. Anton Dohrn, of Naples, has received the title of Professor from the Prussian Minister of Public Instruction.

THE death is announced of Edouard Pictet, of Geneva, the distinguished entomologist, aged forty-four.

WE learn that Dr. Edouard Bornet, of Paris, eminent for his researches on the structure and reproduction of Algae, and author of other works on that order, and Prof. Heinrich Gustav Reichenbach, director of the Botanic Gardens, Hamburg, alike distinguished for his special knowledge of and publications on the Orchid group, have recently (May 1) been elected Foreign Members of the Linnean Society.

### MEETINGS OF SOCIETIES.

#### NEW SHAKSPEARE SOCIETY.—(Friday, May 9.)

F. J. FURNIVALL, Esq., Director, in the Chair. The first paper was by Mr. Edward Rose, "On Sudden Emotion: its Effect upon different Characters, as shown by Shakspeare," in which he endeavoured to prove that the effect of sudden and intense emotion upon characters (like that of Hamlet) prone to self-analysis was not to stun or crush them, as it did simple and unselfconscious minds (like those of Othello and Desdemona), but to stimulate them to excessive intellectual activity. Instances were given—as the effect of the Ghost's revelation upon Hamlet, and of the murder of Duncan upon Macbeth; and, on the other hand, of Ross's news on Macduff, and Othello's furious jealousy on Desdemona. Mr. Rose also suggested that Shakspeare, beginning in his earliest plays with a purely conventional expression of intense emotion, had gone through a stage of ultra-realism, and had finally adopted an artistic method, not purely realistic, of representing in words the effect of emotion which would in life be too strong for such expression.—The second paper was by Mr. Wyke Bayliss, arguing that *tears* should be read for *fears* in Macbeth's "I have almost forgot the taste of fears," in V., v., 119. The decision of the meeting was unanimous against this view.—The third paper was by Mr. T. Tyler, author of the tract on the Pessimism of Hamlet, and was "On Shakspeare's Reconciliation with the World, as shown in the Plays of his Fourth and Last Period." The plays discussed in this paper were *Pericles*, *The Tempest*, *Cymbeline*, and *The Winter's Tale*. The reader referred to the opinions expressed by Messrs. Furnivall and Dowden concerning the remarkable change of feeling manifested in these plays, when compared with the dramas of the previous period, that of the great tragedies and bitter comedies. In his view there was a change from pessimism to meliorism, caused mainly by Shakspeare's acceptance of Bacon's well-known sentiments concerning the benefits to be derived from a knowledge of the laws and resources of nature, and the practical application of such knowledge. In support of his view Mr. Tyler referred to the dates of the publication of Bacon's *Advancement of Learning* (1605) and *Wisdom of the Ancients* (1609), and quoted many passages from the plays above-named, especially from *The Tempest*. Among the points of criticism was a suggestion that the name of Caliban's mother, Sycorax, is not derived from the Greek, as some critics have supposed, but that it is substantially an anagram of the word *sorcery*, and that *Sycorax*, obtained by simple transposition of the letters, was changed by Shakspeare into *Sycorax*, to improve the sound, for the sake of his verse, and probably also because *Sycorax* is masculine rather than feminine.

#### SOCIETY OF ANTIQUARIES.—(Thursday, May 15.)

HENRY REEVE, Esq., C.B., in the Chair. Mr. Ouvry, Prime Warden of the Weavers' Company, exhibited the charter granted to the Company by Henry II. in confirmation of a previous charter by his grandfather.

It is dated at Winchester, and witnessed by Thomas Becket as Chancellor. The probable date is 1155. In the reign of King John there were constant disputes between the Corporation of London and the Weavers' Company, and the latter for fear of this charter being seized by the Mayor's officers delivered it to the Treasury to be kept for them. The charter itself is in good condition, but the seal is broken.—Mr. R. P. Greg contributed a paper on the occurrence of the Greek fret or key pattern in Mexico and Peru, where it is found on pottery, on buildings, and on spindle whorls. In the New World, the fillet and the herring-bone pattern are not found, and the cross but rarely. Mr. Grey considered the resemblance of the patterns of the New World to those of Greece to be merely accidental, and that both were perhaps typical of water. Admiral Spratt illustrated this remark by describing the channels for irrigating an Oriental garden, which are frequently arranged on the principle of the Greek fret.—The Rev. F. Hopkinson exhibited an armorial plate, executed in 1640, of the family of Acton, which claims to be descended from a "dux Hwiccorum."—Prof. Helbig exhibited the drawing of a large bronze celt with ornamental flanges.

### FINE ART.

Leonardo e Michelangelo. Studio d'Arte di Camillo Boito. (Milano: Hoepli.)

THIS is a sketch rather than a study—an attempt to exalt Lionardo at Michelangelo's expense. Da Vinci, according to this writer, is a paragon, Buonarroti a caricature. The contrast is cleverly worked out; I hardly think, sincerely. Irrespective of all else, the materials at the disposal of the historian vary in respect of each master; and a conscientious judge would be puzzled to give an impartial verdict on evidence which to an advocate may appear convincing. Michelangelo, for instance, painted the ceiling of the Sistine and carved the tombs of the Medici: Lionardo composed the *Last Supper* at the Grazie and modelled an equestrian statue of the Sforza. In so far they are quit in the pages of history. But it makes a great difference in our judgment of the two artists that the works of Michelangelo should have been preserved and those of Da Vinci have been lost. Michelangelo, again, is known to us by his letters: Lionardo by journals and essays. We see the two men in different circumstances and under different lights. There are moments, indeed, where Lionardo and Buonarroti are in direct contrast. The first liked painting better than sculpture: the second, sculpture better than painting; yet even this is subject to attenuation, since Michelangelo is known to have held different views at different periods as to the relative value of the sister arts, declaring at one time that sculpture was as the sun and painting as the moon, at another that he thought sculpture and painting so equal in claims as to be fit matter for an honourable peace.

But in order to show how the fury of criticism may work on a young imagination, I need but to condense what is here said of the two great masters in succession. Lionardo has a delicate organisation. He is given to research and always in love with the beauties of nature; he worships in every shape material truth. His subtlety is equal in realising the minute varieties of shape and expression in the human face, and in transfiguring nature to a sublime ideal. He cares nothing for the antique or classic, but

his chastened taste adorns the commonest forms of daily use among men with the most select charms. A divine singer *all' improvviso*, his mind is that of a poet, yet he is open to every impression and capable of any, the most abstruse, calculations. He is never in love, though he surpasses his contemporaries in beauty and manliness of person. He is equally chaste in life and in art. His personality is never reflected in his creations, in which he never obtrudes. He creates with equal perfection at the two poles of good and evil the ideals of the Saviour and of Judas. He looms in history as a silent, solemn, and majestic apparition.

Michelangelo, on the contrary, has no heart. His letters are dry, his rhymes are cold, Nature has no charms for his realistic being. He never speaks of the lovely sky or sunny fields of his native Tuscany. His pictures have no landscapes, and even his backgrounds are peopled with naked men. He had strong passions, which broke out vehemently in his old age. He was rough and coarse, even quaint and grotesque; withal had a strange longing for peace, which made him run or hide in moments of danger. In some of his paroxysms of ill-temper he was imprudent; but habitually he was cautious. Always in excess, he was alike fond of quiet and a prey to disquiet, timid yet scornful, charitable yet suspicious. No prominent quality guided or regulated his conduct, ideas, or sensations. His art is untrue, his drawing false, his anatomy defective. His sole aim in life was to give prominence to himself.

All this, smartly illustrated by facts and deductions, yields a light and pretty sketch which hardly claims to be taken quite seriously, the more as there are indications that, in respect of reading, the author is not altogether on the level to which recent research should have brought him; and, as regards art, his knowledge of examples is comparatively limited. J. A. CROWE.

#### THE SALON OF 1879.

##### (First Notice.)

THIS year there are nearly a thousand more paintings on the walls of the Salon than last; and this makes the task of selection exceedingly difficult, for after the leading pictures have been examined there remains an enormous mass of work a large proportion of which is really meritorious, but to which it is impossible to give attention. Of this mass it must, however, be said that at least half has absolutely no right to be on the walls—that is to say, if we are to look upon this exhibition as an exhibition of the works of men whose apprenticeship is past. Of old to have been "accepted" was regarded as a proof that a man had, as it were, in academic phrase, "taken his degree;" now pupils and masters put in their appearance together on equal terms, and the responsibility of the jury is practically shifted on to the shoulders of the public. Unless, indeed, we are prepared to look upon the Salon as a yearly fair, where everyone may expose his wares for sale, some change must certainly take place; the large concessions which have been made to the pressure from without cannot of course be immediately withdrawn, but it might perhaps be possible, considering the vast space which is at the disposal of the administration, to hang everything that is sent in, and, after a certain period has elapsed, to close the majority of the rooms, exhibiting only a few hundred works

selected by the jury, from the study of which the public—both lay and professional—might be supposed likely to benefit.

Many noted names are this year absent from the catalogue: neither Meissonier nor Gérôme exhibits. Puvis de Chavannes barely maintains his now established reputation; Bouguereau's defects are more apparent than his merits in his two contributions; Henner has, once more, repeated that which he has been doing over and over again for the last ten years; neither Maignan nor Toudouze shows to advantage; and Bonnat is not at his best in either of his two portraits. On the other hand, Jules Breton's studies are remarkable, though not important in point of size; Carolus Duran tells conspicuously with his *Mme. la Comtesse V*—; Laurens commands attention with a masterly work; the smaller of Benjamin Constant's two pictures cannot be passed by; the portraits by Priou, by Mlle. Jacquemart, by Gaillard, Bastien-Lepage, Courtois, Blanchard, and Valadon are noteworthy; and, among the men who are coming to the front, Duez especially deserves study.

His work is a large triptych, containing three scenes from the life of St. Cuthbert. In the first compartment the Saint appears as a young shepherd boy guarding his flocks by night; he is kneeling a little apart from the sheep which fill the immediate foreground, and uplifting his hands in prayer as he sees, in the moonlight sky above, the soul of his patron, St. Aidan, Bishop of Lindisfarne, ascending to heaven like a tongue of flame. The central compartment shows St. Cuthbert, in his turn Bishop of Lindisfarne, wearing the splendid robes and insignia of his sacred office, and accompanied by a little lad. The Saint is bearing the word of God through wild and sparsely-populated districts of country—there is no sign of habitation; weary and hungry, he therefore invokes the aid of God, and, in answer to his prayer, an eagle appears bearing in his claws an enormous fish which has been seized in the waters of the distant sea—seen to the left over the edge of a sudden deep depression in the broad stretch of green hillside, which fills the whole of the foreground and middle distance. Against this stretch of green is set, to the right, the imposing figure of the Saint, his deep olive-hued robes falling stiffly out on the grass as he lifts his hands in a movement of satisfied appeal, while, a little in advance, the child who accompanies him falls on his knees, stretching forth his arms and gazing backwards in awed amazement on his master, as the great eagle approaches, darkening the upper part of the picture on the left, and making mighty curves with his broad wings against the grey sky above, whose rolling clouds are full of light and movement. In the third compartment the Bishop in his old age has become a hermit; poorly and scantily clad, he sows, in a little cleared space between rocks and sea, the grain which shall bring him bread, and as he sows the birds of the air devour it; but again he appeals to the Most High, and his tormentors fly in terror. They certainly cannot be supposed to be awed by the dignity of the Saint, who is in this instance represented by M. Duez as a very common old man, and to whom he has also given in the centre compartment an imbecile expression which will not be felt by everyone to be suited to the mitre. M. Duez has perhaps intentionally chosen forms which, though they do not lack character, are not of a noble type, and which, therefore, are calculated to interest rather than attract, for the little companion of the Saint in his journey through his diocese is rather too much of a street ragamuffin, and reminds one of that young Neapolitan vagabond whom in 1876 Genito modelled, to the horror of all persons of "taste," and Meissonier bought. The landscape, which is carefully arranged to suggest the same horizon line of sea running along through each of the three compartments, is perhaps the most thoroughly-executed part of the work, and the attention excited by M. Duez' triptych is due not only to the fascinat-

ing introduction of modern treatment in place of the usual conventional rendering of this class of background in *sujets de sainteté*, but to the solid artistic qualities—the frankness and simplicity displayed in its execution, and the corresponding freedom from affectation of manner or sentiment which distinguishes his conception of his subject.

Affectation of manner and sentiment marks the treatment of nearly all the religious subjects in the Salon—it is the difference only of less or more. Crauk, who meets us at the entrance with two large compositions from the life of St. Vincent de Paul, is sentimentally and conventionally devout after a somewhat German fashion; while Olivier de Merson brightens his mannerisms with touches of fancy. *Le Repos en Egypte* must not be taken too seriously; it is a caprice, but it is the caprice of an artist. A giant sphinx looms through the deep night which fills the canvas. The effect of night is disturbed by a fantastic spot of light which shows between the paws of the sphinx; this spot of light turns out, on close investigation, to be the Infant Christ who sleeps on the knees of his Mother, sleeping also, niched, high out of harm's way, on the monster pedestal which supports the monster statue: below in the darkness we trace the form of Joseph stretched near an expiring watch-fire, whose smoke goes up to heaven, while, away to the right, the weary ass searches hopelessly for food in the desert. M. Merson's larger and more important work, the subject of which is St. Isidore praying in the fields while a complaisant angel drives his neglected plough, has much more of the usual character of this painter's work than *Le Repos en Egypte*, and also as usual conveys the disturbing impression that the background ought to be in the front and the foreground at the back. The sky is tremendously blue, so blue that it distracts attention completely from Isidore's pious efforts in the left-hand corner, to which he has retired apparently in order to avoid the shame of seeing his work done by somebody else. He kneels and prays with his back turned on the angel who, clad in fluttering robes of white paper, drives the plough, drawn by two oxen, off to the right. This figure of the angel has much that is truly charming: it shows a delicacy in the choice of forms, a grace of movement, a feeling, and a youth of air which contrasts with the somewhat grotesque ugliness of St. Isidore, while the whole picture is qualified by the presence of that grain of truth which, as it seems to me, always leavens the undoubted affectations of M. Merson's work, affectations which are not—may one say?—insincere.

In *Saint Isidore, Laboureur*, M. Merson has shown us that one angel can drive two oxen, but, according to M. Toudouze, it takes two, and those by no means undersized, to rock a cradle. This wooden cradle, which occupies the middle of the composition, contains a very small baby, behind whom we see what we learn from a quotation is "la morte fixant d'une prunelle éteinte l'infini;" all the rest of the space is occupied by "les anges gardiens," who wear enormous wings of grey and blue. There is, of course, in the execution of this work a great deal that is very remarkable, as, indeed, there must necessarily be in anything that a painter of M. Toudouze's powers chooses to do; but the impression of the whole is so ridiculous, the relation of means to end is so disproportionate, that it is difficult to speak of it with that respect which is due to anything which has been intended seriously, no matter how small may be the measure of performance. One can only suppose that the painting of *Les Anges Gardiens* is a task which has been imposed upon the artist, and we learn from the catalogue that the work belongs, indeed, to the gallery of Mme. la Comtesse de Caen.

Wanting in the picturesque instincts which distinguish M. Toudouze even in his *Anges Gardiens*, M. Lehoux, by his interest in and choice of a certain class of form, by his hard labour, and his constantly progressive study, commands respect. Year after year he produces work which, although

it never seems quite to lift him to the place which he is entitled to fill, ought not, nevertheless, to be overlooked. His *Saint Jean Baptiste* is not remarkable for pictorial quality: it is too academic for that; but, on the other hand, it is far from affectation and posturing; it is not remarkable for devotional character, but it has natural character, and shows, I think, sincere and earnest study of the nude directed by the desire to obtain a large style of form. St. John is represented standing on the further side of a pool in and about which are grouped in a circular composition those whom he is in the course of baptising; over their heads, to the left, we see a mounted warrior and other figures which suggest the coming of the multitude which went out to hear the man preaching in the wilderness. It seems all the more necessary to stop and look at this class of work, because it tends to become less and less represented every year, and it has qualities the presence of which are precious to a great school; for they are the proof of the capacity to endure severe labour and long-continued training—a labour and a training to which hardly anyone will now submit. M. Puvis de Chavannes, for whose poetical talent I have the deepest sympathy and admiration, seems to me, in this respect, to have misled—certainly not willingly—many of those who are producing subjects of a similar character. There seems to be, here and there, this year, a growing tendency to dispense with solid and learned execution so long as the pictorial aspect of the subject be attained. Some of those, too, who are seduced by the character of his style and composition—as, for instance, Lerolle, in his *Jacob chez Laban*, and Lematte (who is, however, a much stronger man than Lerolle), in his more important picture *La Famille*—seem to aim at the superficial aspect of M. Puvis de Chavannes' work; they seem to arrive at something like a mimicry of its wonderful simplicity without the reality, the truth, of that simplicity.

As for M. Puvis de Chavannes himself, he has exhibited a painting called *Jeunes Filles au Bord de la Mer*, which has all the harmony of a picture—a harmony of clear-toned flesh, and white draperies seen against the golden sands under a grey sky deepening into rose against the dark blue sea, but it has nothing more. In his *Enfant prodigue* M. de Chavannes has shown us, too, a landscape, every line of which, every leaf and flower of which, is placed with the finest sense for lovely pictorial design; in front, on a fallen tree hard by a pool of stagnant water, is sitting the prodigal son, in a posture of utter abandonment, while behind, above, below, the swine, his companions, snuffle and grub; his fine linen is soiled, and his raiment of purple is rent: we may count the golden stars which once made its glory, but—it does not do to look too closely into the prodigal son.

E. F. S. PATTISON.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. SOLOMON HART has offered his large picture of *The Execution of Lady Jane Grey*, painted some forty years ago, to the town of Plymouth, to be hung in the Guildhall or one of the law courts. The painting is fourteen feet square.

We are glad to notice that in a second edition of Baedeker's capital *Handbook to London*, the catalogues of the various public and private picture collections included have all been revised by Dr. Jean Paul Richter. This is a sort of security for their containing the results of the very latest acquired knowledge; and, in truth, in looking over the catalogue of the National Gallery we find in it several corrections and suggestions that have not yet found place in the official catalogue. Criticisms of some of the pictures by such experts as Crowe and Cavalcaselle, Vosmaer, Reiset, Waagen, and Dr. Richter himself are also included, and add much to its interest. With regard to the collections at Dulwich and Hampton



Court, Dr. Richter, setting aside traditional nomenclature, follows, as to the former, the new catalogue which he and Mr. J. Sparkes have prepared, and does his best as to the latter by indicating the pictures most worthy of notice, and "paying no regard to the naming in the catalogue," which is generally admitted to be the most perversely inaccurate guide that was ever offered to visitors.

THE Dean and Chapter of Lichfield Cathedral have lately made an appeal for aid in filling with statues the 108 empty niches that extend along the newly restored west front of their cathedral. It is suggested, as the number of statues wanted is so great, that each should be the gift of a particular person, and subscribers are invited to choose from a list of saints, and Biblical and historical characters, the one they most desire to commemorate. This, however, is about all the choice allowed, for the dean reserves the right of selecting the sculptor and regulating the style of statue, so that all should be in uniformity. It would be more interesting, we think, if uniformity were not sought after in these works. Each being an individual gift, a certain amount of individuality would be gained if each donor were allowed to choose his own sculptor, and each sculptor allowed the free expression of his own idea. Some incongruity in arrangement might possibly arise out of such a plan, but it would secure greater character and originality than the dull uniformity now aimed at. Each figure is reckoned to cost 45*l.*, but surely if anyone wishes he might be allowed to spend more on any particular saint, bishop, or king that he elected to honour.

THE new *salle* which has been arranged at Versailles for the portraits of illustrious contemporaries is now open to the public. It only contains at present the portraits of Guizot, Delaroche, De Bondy, Alfred de Musset, Alexandre Dumas, Lacordaire, Ingres, and Le Verrier; but other portraits commissioned by the State will shortly be added, and in time it is hoped that it will receive many additions and become a large and interesting national collection.

THE current number of *L'Art* is entirely devoted to the paintings in the Salon. Reproductions are given of a number of artists' sketches for their pictures, several of them being of full-page size and carefully finished works, as, for instance, *Le Quai de Rive Neuve à Marseille* from a drawing by M. A. Brun after his painting of that richly varied subject. Among the smaller designs are also several of great merit, and the etching by Couture from Lepage's *Saison d'Octobre* is decidedly an effective work. The landscape and general character of the scene recall Millet to our thoughts, but the peasant women are not of his pensive, hard-working type, being distinctly modern and vulgar.

THE Belgian Government is said to be negotiating for the purchase of the Torlonia Museum at Rome.

THE *Anglo-Belgian Correspondence* states that five ancient pictures of the Italian and Flemish Schools, including an *Ecclesia triumphans per S. Eucharistiam*, a *Nativity*, an *Ecce Homo*, and a *St. Catharine*, have been stolen from a church in Ghent.

THE same paper announces that among other preparations for the celebration of the fiftieth anniversary of Belgian independence next year, it is proposed to erect, on one of the heights in the neighbourhood of Brussels, "a huge Pantheon, after the style of Westminster Abbey, to contain the portraits and statues of the great men, statesmen, generals, artists, writers, and philanthropists" of Belgium.

THE death is announced of the Comte Ferdinand de Lasteyrie, the distinguished archaeologist and writer upon glass-painting. M. de Lasteyrie was born in 1810, served as *aide-de-camp* to General Lafayette during the revolution of 1830, was afterwards elected deputy for the Seine, and

entered upon a busy political life, being at one time member for Paris. Under the Empire, however, he withdrew from politics and devoted himself to art and literature. He is author of several works on archaeological subjects, the most important being his *Histoire de la Peinture sur Verre d'après ses Monuments en France*, published 1838-57. He was a member of the Académie des Inscriptions et Belles-Lettres, and a contributor to the *Gazette des Beaux-Arts*, wherein appeared his interesting article on the Constable de Montmorency, to which we recently called attention.

A LARGE and very effective etching of Makart's gorgeous picture *The Entry of Charles V. into Antwerp* has just been issued by the proprietors of *L'Art*. It is executed by Ad. Lalauze, who has bestowed an immense amount of work upon it, and has been decidedly successful in the interpretation of its strong light and shade and richly massed detail. But, notwithstanding these proofs of M. Lalauze's skill, his work in this large plate, as in some of his smaller ones, is not wholly satisfactory. For one thing, the modelling of the faces is very imperfect, the outline being in some instances scarcely defined, and in others indicated by a hard line. The various textures also are ill expressed, so that we perceive but little difference between the ladies' rich dresses, the grand banners, the horses' trappings and the architectural arrangements. The plate, in truth, is too large and too crowded to allow of the exquisite rendering of foreground detail that M. Lalauze gave in his charming etching from Burne Jones's *Vivien*. The picture itself, however, relies chiefly on a sort of dashing magnificence for its effect, so it is perhaps not so much the fault of the etcher as of the painter that when studied attentively it fails to please. The naked fair ones whom Dürer, as he told Melanchthon, looked at "attentively and without shame, because he was a painter," are very poorly-conceived figures, seemingly of under-size as contrasted with their costumed sisters; and poor Dürer, who regards them with an inane expression, is depicted as of the very weakest type of handsome artists, and shows none of the childlike interest that he really took in this magnificent show.

*Dessins de Maîtres anciens tirés du Cabinet Royal des Estampes à Berlin*. Phototypie Albert Frisch. Livr. I. (Berlin: Lippmann.) A very great service rendered by photography is the means it affords us of extending the comparative method of examination, which has been applied with such important results by modern criticism to so many of the beliefs and theories of former ages, into the department of art-history. The study of the drawings of a master as a means of gaining a more intimate knowledge of his art may, indeed, almost be called a new science, for it has only become possible to the majority of students at the present day. Formerly it was for the most part only the finished paintings of a master that were known and could be compared one with another, but now almost every week reveals new treasures in the shape of drawings which are very often made accessible to all who desire them by photographic reproductions. Such reproductions are especially valuable when they make known to us the contents of important foreign collections, such as the splendid series now before us, reproduced in admirable facsimile, from the drawings in the Berlin collection, by Herr Albert Frisch. The series at present published consists of twenty-five drawings—two by Italian, and the rest by German and Flemish masters, including eight by Albrecht Dürer, one of which is the curiously detailed and yet extensive landscape in water-colour with the word *Trotzichmüll* written on it, and another the powerful and highly-wrought design in *grisaille* of *Samson attacking the Philistines*, formerly in the Hulot collection. We have also one of Adrian van Ostade's exquisite little peasant interiors, and a clever water-colour drawing by Hendrik van Averkamp of a scene on the ice in

Holland. All these and others, which, unfortunately, space will not allow us to enumerate, are reproduced with a faithfulness that leaves little to be desired. They are, indeed, fully as valuable for purposes of study as the originals themselves; and it would be rendering a good service to art, if museums and other places where collections of drawings are placed at the disposal of the student would add such reproductions to their store of original works. The British Museum is doing this to a large extent, and we hope to see the example followed in smaller establishments. These Berlin reproductions and the Holbein portraits before mentioned would form a capital nucleus for a collection of drawings reproduced from old masters.

## MUSIC.

### CRYSTAL PALACE CONCERTS.

ALTHOUGH not included in the regular series, the annual concert given for the benefit of Mr. Manns may be regarded as the legitimate termination of the season. The conductor of the finest orchestra in this country might fitly count upon the support of those who derive enjoyment from the Saturday Concerts, even if no other incentive were provided for attendance than the desire to render homage to one who has laboured long and worthily for the cause of music. But Mr. Manns is mindful to make the occasion one of interest, apart from any question of a personal nature; and in this respect the concert of last Saturday was worthy to rank with those of previous years. The inordinate length of the programme may be readily excused if only on the ground of the advisability of including examples of every style or school of composition. That the novelties were selected from the domain of programme music must not be taken as proof of Mr. Manns's undivided allegiance to the dogmas of the most advanced theorists. As regards Berlioz, musicians are now agreed on rendering tardy justice to his extraordinary genius; while of Liszt no work of importance had hitherto found place in the programme of the season. The French composer's *symphonie fantastique*, "Episode de la vie d'un artiste," has never, I believe, been presented in its entirety in England. It belongs to an early period of his life, when he had just adopted, with all the wild enthusiasm of his nature, the cause of the romantic in music. It served to complete his estrangement from the most prominent musicians of his time, including Cherubini, whose artistic convictions were so thoroughly opposed to those of Berlioz. Half-a-century has elapsed, and the controversy as to the value attaching to programme music is yet far from being decided.

It is to be regretted that the opponents of the modern form of art work have so frequently tended to introduce an element of confusion into the discussion by hurling opprobrious epithets at the heads of those who are accounted leaders of the new movement. The subject is a vast one and admits of illimitable argument. On the one hand, it is difficult to assail the position of the propagandists, that the treasures of legendary lore, the *tableaux* of history, the triumphs of poetry or pictorial art, are at least as worthy to serve as the foundation for the work of the musician as are the dance forms which originated the symphony. To decide otherwise is to deny the imaginative power of music, and to confine the divine art within the meshes of a cramping formalism which may leave sufficient space for the satisfaction of the intellect, but none for that of the heart. But it is equally futile to proclaim that the capabilities of music in its abstract or "pure" form are exhausted. The mere fact that genius such as that of Johannes Brahms can find scope for its exercise within the boundaries perfected by the classic masters is at once evidence to the contrary. For the present purpose it will be sufficient to postulate that the element of beauty should be perceptible in every

musical work, and that the degree in which it is present should be taken as the basis of our estimate as to the value of the composition. Whether as a reflex of the sombre teaching of the present day as compared with the optimism of the eighteenth century or not, certain it is that the musical product of our time is becoming more and more deeply tinged with the gloom begotten of doubt and despair. The serious is changing into the horrible; the fanciful into the grotesque and the fiendish. Berlioz, Liszt, and Raff have exhibited this morbid tendency most powerfully, and the intemperate protests of those who deny the possibility of new musical developments, and who refer composers to Mendelssohn with the remark, "Thus far shalt thou go, and no farther," have at least one justification. The mission of the divine art is surely to cheer and to elevate, not to depress; and it cannot be admitted that the deification of ugliness is a consummation devoutly to be wished. There are many passages of exquisite loveliness in Liszt's *Symphonische Dichtungen*, but the joyless element prevails. In "The Battle of the Huns," No. 11 of the set, suggested by Kaulbach's fresco at Berlin, the nature of the subject necessarily forbids much relief. No one can be insensible to the power of the music, to its fierce rhythmical flow, to the splendid and almost appalling effect of the *Schlachtruf*, or, in one word, to the complete grasp which the composer evinces over his materials. There is something prodigiously fine in that burst of the full orchestra and organ on a chord of B near the close, after an apparent progression towards the tonic harmony of C; and, indeed, numberless instances might be quoted of touches of genius scattered up and down the work. And yet the impression left on the mind is not of that ennobling character which is experienced after listening to a fine performance of one of Beethoven's symphonies. The ball scene from Berlioz' *symphonie fantastique* is a melodious little gem delicately scored, but it is the only attractive movement in the work. The final scene, illustrative of the witches' orgy, is as ghastly in its details as a painting by Wiertz. Still we may hope for a performance of the entire symphony at no distant date. Everything that Berlioz wrote deserves a hearing, for genius such as he possessed commands respect if not unqualified admiration. The remainder of Saturday's programme may be more briefly dismissed. Mendelssohn's violin concerto was exquisitely played by Señor Sarasate, but, as usual, the Spanish violinist took the final movement at a breathless pace, the conductor making futile attempts to stay his fiery course, and to adopt a more moderate tempo. Herr Scharwenka would have merited unqualified praise for his rendering of Weber's "Concertstück" if he had not adopted Henselt's modifications of the text. If ever there was a composer who understood the genius of the pianoforte, that man was Carl Maria von Weber, and any meddling with his ideas is uncalled-for and impertinent. Later in the programme Herr Scharwenka joined with Mdlle. Anna Mehlig in the interpretation of his brilliant transcription for two pianos of the *Scherzo* in his B flat minor concerto. Schubert's unfinished symphony in B minor was also included, and it is almost needless to say that in this as well as in the other instrumental selections the playing of the band was little short of perfect. Among the vocalists were two *débütants*—Fräulein von Hennig and Herr Elblad. The lady has a soprano voice of tolerably good quality, but her phrasing in an air from Handel's *Esio* was open to reproach. The gentleman displayed a genuine bass voice and a good style in Mozart's "Qui sedego." Mr. Osgood, Mr. Barton McGuckin, Mr. Joseph Maas, and Mr. W. T. Carleton also sang, but the two last-named were unfortunate in their selections. Mr. Carleton was not heard to advantage in a *quasi*-sacred air by M. Faure, of the sickly sentimental type founded by Gounod; while Mr. Maas may be advised that Hatton's "Come into the garden,

Maud," is scarcely a suitable ditty for a high-class concert. It only remains to record that Mr. Manns received a cordial and well-merited greeting from an audience that filled every part of the concert-room. HENRY F. FROST.

THERE has been but little of interest at the two opera houses during the past few days. At Her Majesty's the announcements have repeatedly proved illusory, and Mmes. Gerster and Nilsson are still numbered among the absentees. An excellent performance of *Fidelio* was given on Saturday, in which Mdlle. Pappenheim, Mdlle. Sinico, Signor Galassi, Signor Foli, and Herr Candidus took part. The German tenor was in good voice, and sang the music allotted to Florestan so well as to cause a feeling of anxiety to hear him in some more grateful and important part. The exquisite accompaniments were generally well rendered, but a protest must be made against the employment of the trombones in Pizarro's *aria* in the first act. These instruments are not in Beethoven's score, and the reason for their introduction in this already heavily-scored air is not obvious. Classical opera has proved serviceable in the hour of need, as *Le Nozze di Figaro* was given on Tuesday, and *Don Giovanni* was announced for Thursday. In Mozart's earlier work the cast was generally efficient, including Mmes. Pappenheim, Crosmont, Minnie Hauk, and Lablache, with Signori Galassi and Del Puente. The Cherubino of Mdlle. Hauk is bright and piquant, though her rendering of the music is not by any means faultless. Verdi's *Aida* is said to be in active rehearsal, and, in the absence of the best vocalists of the company, the production of novelty is greatly to be wished.

No adverse circumstances have occurred to mar the arrangements at Covent Garden, and since we last wrote, *Il Barbiere*, *Der Freischütz*, and *Don Giovanni* have been added to the *répertoire* of the season. Weber's opera has the advantage of an excellent Caspar in M. Gailhard, but neither Mdlle. Turolla nor Signor Gayarre appears quite at home in the work; and, indeed, the Italian version of this eminently German opera is at best an unsatisfactory affair. *Les Amants de Vérone* by the Marquis d'Ivry is announced for production this evening (Saturday).

THE 162nd concert of the Cambridge University Musical Society was given in the Guildhall on Tuesday afternoon. For once there was no novelty in the programme, the works performed being Mendelssohn's *First Walpurgis Night* and Beethoven's ninth symphony. But the production of the choral symphony for the first time at Cambridge may justly be considered an important event in the annals of the society. Very great pains had evidently been bestowed on the preparation of the work, and the conductor, Mr. Villiers Stanford, may be congratulated on the result. The choral portions were rendered with noteworthy smoothness and precision, the singing of the soprano contingent being especially good. Seldom, if ever, have we heard the cruelly arduous passages towards the close sustained with such brilliancy and unswerving intonation. It should be added that the original German text was used, to the greatly enhanced effect of the music. The instrumental sections of the work also went well, although the tempo adopted in the first and second movements was perhaps slower than usual. Mendelssohn's work is simple by comparison, and its performance was of surpassing excellence throughout. The principal vocalists, Fräulein Thekla Friedländer, Miss Hélène Arnim, Mr. Barton McGuckin, and Mr. H. E. Thorndike, were equal to all requirements. Leo's "Dixit Dominus" and Goetz's *Nemie* are among the works spoken of for production next season.

THE Philharmonic concert of Wednesday evening was made up of works more or less familiar to musicians. Schubert's unfinished

symphony in B minor, Beethoven's pianoforte concerto in E flat, Max Bruch's violin concerto in G minor, and the overtures Leonora No. 3 and *Tannhäuser*, were the principal instrumental items. It will be observed that the programme did not contain one complete symphony, a circumstance almost unprecedented in the history of the Philharmonic Society. The orchestra was in bad form during the first part of the concert. The Leonora overture and the accompaniments to the Beethoven concerto were played in a very slovenly manner, but the solo part in the latter work was vigorously and brilliantly interpreted by Mdlle. Essipoff. Señor Sarasate's marvellous execution in the Max Bruch concerto led to an unwonted demonstration. Three times was the violinist summoned to the platform, and after he had satisfied his exacting admirers by playing a paraphrase of Chopin's Nocturne in E flat there was a further recall. Mdlle. Redeker and Mr. Joseph Maas were the vocalists.

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